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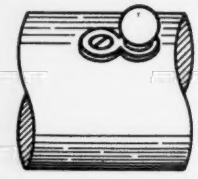
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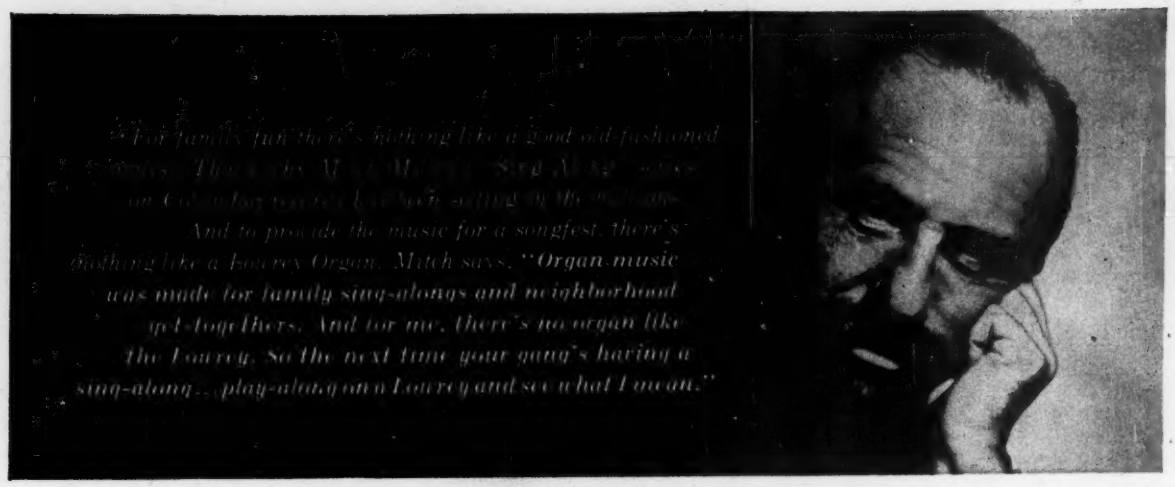
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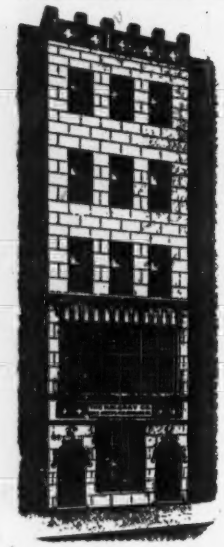
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Editorially Speaking . . .

THIS is the time of year when thoughts of music lovers turn most naturally toward the possibilities of summer music camps and festivals. Each year now shows increasing activity in both fields, so that the summer months are now almost as significant musically as the period generally regarded as the concert and opera "season."

In this issue we are publishing considerable material on both festivals and camps, with a comprehensive list of the former that should be of particular interest to those planning musical summer tours abroad. There is also a listing of the important music camps in this country, in addition to some sound general advice from James Christian Pfohl, head of Transylvania in Brevard, N. C., and specific information from Joseph E. Maddy, veteran director of Interlochen, Michigan.

The political attitude toward good music is well represented in this number by New York's Republican Senator, Jacob K. Javits, and by the Mayor of Orlando, Florida, Robert S. Carr, who adds another informative page to the long-running series, *Music Is the Heart of a City*.

Among the contributions of serious artists there is emphasis on the pianoforte, with some unusual comments by the well known piano virtuoso, Leonard Pennario, and the rapidly rising young star, Agustin Anievas. Vocal music receives the special attention of the distinguished baritone, Martial Singher, who writes on *The French Art Song*, with Meyer Davis' daughter, Ginia, providing the link between the classics and popular materials, the latter well represented by the phenomenal Hildegarde, whose effervescence finds expression in completely informal revelations of her attitude toward audiences. Guido Salmaggi upholds the banner of grand opera, with emphasis on teen-agers.

Ralph Satz, Charles R. Shoults and Audrey Thomas cover the field of the band, with Theron R. McClure concentrating on the string bass. Paul Nettl, Han Sittner, William Goins, Josephine Love, John W. Molnar, Ruth Zinar, Karl M. Holvik and Stan Hugill round out the strong educational section.

THIS issue of *Music Journal* is the last of the fiscal year of 1960-61, but will be followed in mid-summer by the 1961 *Annual*, now considered a regular number of the magazine, to be delivered to every subscriber without extra cost. This means that *Music Journal* now publishes nine issues per year, still at the established annual subscription rate of $5. If the *Annual* is purchased independently at retail, it alone costs $4.50, so it is hardly necessary to point out the obvious advantages of a regular subscription. The publication schedule as of now divides the year into nine sections, represented by September, October, November-December (the only double issue of the year), January, February, March, April, May and mid-summer (*Annual*).

The forthcoming year-book promises to be the largest and most comprehensive of the eminently successful series that began in 1957. On another page of this issue will be found an advertisement describing its contents, with the necessary information covering renewals or new subscriptions. Every reader is advised to look up these practical details and take full advantage of an unusual opportunity.

The general format of the *Annual* will be similar to that of past years, but with certain new features of definite appeal to music educators as well as music lovers in general. There will be the usual number of articles by outstanding authorities and artists of the musical profession, all of timely interest and significance. But there will also be at least 400 biographical sketches, with pictures, of the important choral conductors and band directors of the United States, and this feature alone should make the *Annual* not only of immediate interest but of permanent value, eventually to be considered a collector's item. The comprehensive listing of current sheet music and records gives this book a similar two-fold significance. An Index of the articles appearing in *Music Journal* during the past year also has its practical value, as do the up-to-date announcements of leaders in the music industry as a whole.

The feature articles will cover various phases of musical activity, discussed by individual experts, with emphasis on band, orchestral and choral music, as well as the piano, organ, voice, recreational instruments, records and new developments in electronics, radio, television, tape-recording etc. No *Music Journal* reader can afford to miss the 1961 *Annual*.

ON this month's cover is a picture by the modern French artist, Fernand Léger, called *Three Musicians*, and perhaps influenced by the famous Picasso painting of the same name. The original oil painting dated 1944, is in the collection of New York's Museum of Modern Art, secured through the Mrs. Simon Guggenheim Fund, and its reproduction here is made possible by the kind permission of the owners. ▶▶▶



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MUSIC CAMPS

SUMMER music camps have of late become an increasingly popular tradition in this country as well as abroad. The principal purpose of these camps is to provide qualified instruction in an atmosphere conducive to study. By providing the usual athletic and social functions found in a summer camp, music educators have found the desire to learn to be much stronger. Music and summer fun go hand in hand, as both creative spiritual and physical activity are necessary for the well-rounded musician and person.

The largest organization of this nature is the National Music Camp at Interlochen, Michigan, whose 34th season will commence on June 25 and will conclude on August 21. A complete program of education and athletics is offered and courses are available in all fields of music, art, dance and drama. Faculty members of the camp come from the nation's foremost institutions of secondary and higher education.

Brevard, North Carolina, is the site of the Transylvania Music Camp from June 22-August 6. The camp's motto, "A Vacation With a Purpose . . . Serving Youth Through Music," is upheld through intensive courses in orchestra, band, chorus, ensemble, theory, chamber orchestra, workshops, private instruction and a complete athletic program.

The Sacramento State College Summer Music Camp will be in session from July 31-August 11. Workshops in band, choral and orchestral problems will be conducted by Bernard Fitzgerald, C. Robert Zimmerman and Norman Lamb, respectively. The total charge for room, board and classes is $130. Violinist Giorgio Ciompi, violist Paul Doktor, cellist George Bekefi, pianist Max Lanner, opera coach Donald Jenkins, music educator Earl Juhan and musicologist Albert Seay comprise the faculty of the Colorado College Summer Music School, Colorado Springs, which meets from June 19-August 11. Up to nine credits are allowed toward the A.B. or M.A. degree and a series of faculty and student concerts as well as opera workshops will be presented.

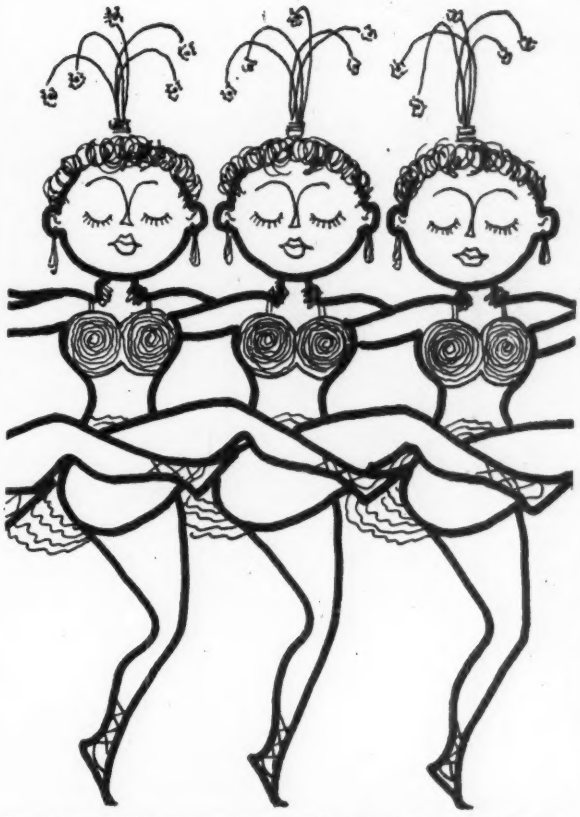
The Allegheny Music Festival at Seven Springs Resort, Champion,

Pennsylvania, will be in session from July 2 through August 6. A complete program of concerts, instruction and athletic activity is offered to students between the ages of 11 and 19. Enrollment is restricted to 100 pupils and applicants are accepted on the basis of character and musical attainment. The faculty includes the Arts Quartette of the Minneapolis Symphony Orchestra, pianist Theodore Lettvin and other distinguished musicians and educators.

Chattanooga, Tennessee, will be the site of the Sewanee Summer Music Center which offers music and recreation. The faculty contains many leading instrumentalists from the National Symphony Orchestra, the Peabody Conservatory, the Baltimore Symphony and the Chattanooga Symphony Orchestra. Students are generally of high school or college age although a few older and younger persons are often accepted. The Aspen Music Festival and Music School will present concerts and instruction in Aspen, Colorado, from June 28 through September 3. Among the performing and instructing members of the staff are Carlos Chávez, Noah Greenberg of the New York Pro Musica, violinist Ruggiero Ricci, violist Walter Trampler, tenor Leopold Simoneau, conductor Izler Solomon, composer Darius Milhaud, soprano Adele Addison, pianist Rosina Lhevinne, and cellist Zara Nelsova.

Other summer courses are available at the University of Minnesota, Minneapolis (June 15-August 19); the George Peabody College for Teachers, Nashville, Tennessee (June 12-August 18); the University of Idaho, Moscow (June 19-August 7); the University of Arizona Graduate Workshop in Elementary Music Education in Tucson (June 19-30); the University of Hawaii, Honolulu (June 26-August 4); Westminster Choir College's Summer Vocal Camp, Princeton, New Jersey (July 3-22); Columbia University Teachers College, New York City (July 3-August 11); the Eastman School of Music, Rochester, New York (Brass Institute: June 26-July 7; Woodwind Institute: July 10-July 21; String Institute: July 24-August 4; Voice Institute: July 24-August 4); the University of Oregon School of Music, Eu-

(*Continued on page* 67)



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Music Is the Heart of a City

ROBERT S. CARR

(Mayor of Orlando, Florida)



ORLANDO is the largest inland city of Central Florida and is known as the "City Beautiful." Due to its geographical location, it is the major business and distribution center for a five-county area having a total 1960 population in excess of 506,300.

The Metropolitan Orlando area is also the major cultural center for Central Florida. Orlando residents and the seasonal visitors have a very keen appreciation of the value of music in furthering the cultural development of the community.

In the mid 1920's the City of Orlando constructed one of the first municipal auditoriums in the State of Florida. A major program in the new auditorium was a week of grand opera productions that drew patrons from all sections of Central Florida. Following this excellent opening, the municipal auditorium was the scene of many productions, including local chorus groups as well as professional concert presentations.

In 1937 the Civic Music Association had its first season. The concerts included professional artists in various musical fields. This organization has continued to grow in membership and, for the past several years, the membership has been subscribed for the seating capacity of the auditorium. A high quality of performance has always prevailed in this series, which has included the outstanding symphony orchestras of the country, at least one symphony being heard each season. The Central Florida Civic Music Association is one of several community groups encouraging the construction of a new theatre and music hall in Loch Haven Park, the community's proposed cultural center.

School Board Helps

Orlando and Orange County have been most fortunate in having a School Board that has encouraged the musical development of students in the public school system. Qualified music teachers are employed for this specialized service in the elementary schools, with their work directed through a professionally trained music supervisor. This means that all children from the first through the sixth grades secure training in the fields of singing, rhythm, theory and music appreciation as a part of the public school music program. It is through the school music classes that the students are prepared for the Youth Symphony Concerts which are given at the Orlando Municipal Auditorium by the Florida Symphony Orchestra. It is also through the elementary music class that the children learn something about the ballet, the story and the music. These young children comprise the greater part of the audience at the special ballet presented for students as one of the added programs of the Florida Symphony Orchestra. The school chorus in the elementary schools is usually made up of sixth grade students and has become so accomplished that they appear before civic groups and participate in the children's choirs of our many churches. The Tangerine Bowl in Orlando is the site of two open-air evening programs each year, when 3,000 students take part as a mass school chorus.

In recent years concerts with up to 2,500 children participating have been given in Orlando Municipal Auditorium and in other communities within Orange County. The junior and senior high schools also carry on a very fine musical program. At the present time, there are nineteen bands in the junior and senior high schools of this county. In addition, there are seventeen organized choruses in the secondary schools of Orlando and Orange County.

The bands of our greater Orlando schools participate in our parades, provide Sunday afternoon concerts in Eola Park in downtown Orlando, and also lend color, enthusiasm and entertainment at the school football games in the Tangerine Bowl. All junior high school students attend

(Continued on page 71)

The Hon. Robert S. Carr, Mayor of Orlando, Florida, is the 19th chief executive of an American center of cultural activity to appear in this series. He served as Vice-President of the Civic Music Association of Central Florida and was the first President of the Florida Symphony Orchestra. Mayor Carr also helped organize the Youth Concerts of the Florida Symphony and has consistently and admirably encouraged musical activities of all kinds.

Concerning the Overture

PAUL NETTL

THE word "overture" has many different meanings. Some overtures are introductions to dramatic pieces or "actions," not only to operas, but also to dramas and comedies. Others were written for special events, such as Brahms' *Academic Festival Overture* which he composed when he received the honorary doctorate of the University of Breslau, in 1879; or Beethoven's *Consecration of the House Overture,* celebrating the inauguration of the "Theater in der Josefstadt." However, other overtures were written with no particular purpose in mind and are called concert overtures. Among them are Berlioz' *Roman Carnival Overture,* Mendelssohn's *Hebrides Overture,* and Schumann's "symphonic triplet" — *Overture, Scherzo and Finale.*

In the 18th century, the term had a different meaning. It was synonymous with a certain form of the suite—not J. S. Bach's keyboard suite, but with a kind that actually began with a "French" overture and continued with a colorful variety of dance movements. J. S. Bach wrote four, perhaps five, such overtures, the most widely known of which is the one in D Major, with the famous *Air for the G String.*

Hundreds of such "overtures" were written during the 18th century. The name here designates the whole form. The French overture, which Handel used regularly to introduce his oratorios and operas, was standardized in the 17th century. Usually it consisted of three movements: a short slow movement in which pathos is expressed through full chords, dotted rhythms, sixth chords, sliding cello passages in the bass; a fugato follows as a welcome contrast, and the third part is but a paraphrase of the first pathetic movement.



Every musical form is an expression of its time. The French overture expresses the spirit and atmosphere of the era of Louis XIV. We can almost see the court, led by the king, enter the big hall of Versailles or the theater during the slow introduction, as the public rises and almost expires, or pretends to expire, from veneration. As the royal couple sits down, a delicious, noisy conversation begins. Then the "action" or the play begins. A rigid fugue in moderate tempo symbolizes the seriousness of its contents. The rising of the courtiers is again depicted, as in the beginning, by full rich chords; they give the piece the character of an entity: slow-fast-slow.

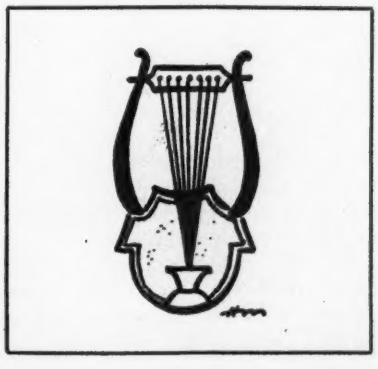
Unlike the French style, the Neapolitan overture, which developed toward the end of the 17th and beginning of the 18th century, is built on the formula fast-slow-fast. Both the French and the Neapolitan overture derive from the Venetian symphony which, in turn, derives from the 16th century *canzone.* The Venetian symphony consists of a number of movements which vary in tempo, measure and character, and express the irrational era of the Baroque. From that form developed the "rational" types — the above-mentioned French and Neapolitan overtures. Fundamentally, the symphony and the concerto are but different varieties of the Neapolitan symphony. Later, under the influence of the dance suite, which was especially strong in Vienna, a minuet was interpolated between the slow and final movements. Prior to the time when opera overtures were written, a spoken dialogue preceded the dramatic action; allegoric characters indicated its meaning in a philosophical or didactic manner. The first operas by Peri and Caccini had no overture but a prologue which was sung by a personification of Tragedia (tragedy); no instrumental introduction ever was found. However, the first real opera, Monteverdi's *Orfeo* (1607), did have an instrumental introduction. The opera was performed at the court of the Gonzagas in Mantua. It has a sung prologue as a prelude in which Music itself appears as an allegorical character and pays tribute to Orfeo, the great singer, who personifies the power of music. This prologue was preceded by a toccata played three times by brass instruments. The names of those instruments are antiquated and indicate that in the old days state proceedings were introduced by such flourishes. Probably those fanfares, which in England are called "tuckets," had the function to call the public that had gathered outside into the theater, or call the nobility from the gardens into the palace. The word toccata stems from *toccare*—stir, move. It has nothing to

do with a toccata for organ, a later development.

The German expression is *Tusch,* which derives from the French *toucher.* In Monteverdi's opera the toccata is followed by a ritornello which is repeated at a dramatically crucial moment at the end of the second act: Orfeo in deep sorrow over Euridice's death. The orchestra plays, softly, the ritornello which appeared at the beginning of the opera when wedding preparations were in progress and Orfeo was shown at the height of his happiness. Since the ritornello at the beginning comes immediately after the toccata and forms an entity with it—an overture—the form attains, for the first time, a higher function: it establishes a psychological connection between the two passages.

Monteverdi's successors, M. A. Cesti and Francesco Cavalli, representatives of the Venetian School, followed similar esthetic principles. An example is Cesti's opera *Il Pomo d'Oro (The Golden Apple)* which was performed on the occasion of the wedding of Emperor Leopold I with Princess Margarita of Spain, in 1667. Cesti calls the overture a "sonata"; it consists of four different parts, the second of which anticipates the chorus of homage sung by the Austrian Estates. This was the beginning of the so-called "program overture" which was supposed to express the contents of the opera in a concise manner.

Gluck was the first composer to carry out those esthetic principles consciously, using a modified sonata-allegro form for the first time. This applies particularly to his opera *Alceste;* in the Preface which he wrote for it he explicitly stated that the overture should anticipate the mood of the opera. While the program in *Alceste,* however, only refers to the general mood, the relationships are far more tangible in *Iphigénie en Aulide.* Richard Wagner, who wrote an ending for this overture for concert performances, has elaborated on the subject. The overture to Gluck's *Iphigénie en Tauride* refers immediately to the first choral scene. From this type of overture it's just one step to the program, or rather potpourri, overtures, which anticipate a number of themes from the opera. Among them are the overtures to Weber's *Der Freischuetz* and *Oberon.* In some of his operas Mozart adopts passages from the overture, i.e. the famous d-minor chord in *Don Giovanni,* in which the demoniacal nature and the fate of the protagonist seem captured as if in a crystal capsule. And in *Cosi fan tutte* the motto "they all do it" appears in the overture. Likewise, the decisive signal which announces the minister's arrival in Beethoven's *Fidelio* was also used in the *Leonore Overture No. 3.* And who could forget Wagner's *Die Meistersinger Prelude,* with its various motives from the opera? It only seems natural that most opera composers write their overtures after the completion of the opera. Mozart's *Don Giovanni* is the most obvious example for, according to legend, Mozart wrote it during the night preceding the world première, and this almost under duress. This story, which involves Mozart's friend Josephine Duschek, in whose Villa Bertramka, in Prague, the incident took place, as well as Casanova, was told by the German-Bohemian author Alfred Meissner who, in turn, had learned it from his grandfather, Gottlieb August Meissner, a professor of the University of Prague and a friend of Mozart. Yet we may assume that the legend is based on fact, for the overture actually was written on the type of music paper which Mozart used in Prague, smaller than the one he used in Vienna. On the other hand, composers were not very pedantic about their overtures, for another legend concerning the genesis of *Don Giovanni* informs us that Mozart planned to use his *Idomeneo* overture if he did not complete the new one on time. And in *Die Entfuehrung aus dem Serail (The Abduction from the Seraglio)* he introduced the sparkling Turkish colors right in the overture.



Sören Kierkegaard, the Danish philosopher, had interesting things to say about the aesthetics of the overture. "The mere fact that an opera requires an overture shows that the lyrical element prevails and that it is intended to create a certain atmosphere. For this reason it is perfectly in order to write the overture after completion of the opera, so that the artist can be completely permeated with the music. The overture offers deep insight into the composer's soul and shows us his innermost relationship with his own music."

In some overtures a theme appears as a symbolic reference to the contents of the drama that follows; this is the case in Weber's *Turandot* overture (written for Schiller's translation of Gozzi's play of the same name). Its pentatonic Chinese theme appeared in the *General History of China* by the Jesuit Jean Battiste du Halde (1735). Jean-Jacques Rousseau then placed it into his *Dictionnaire de Musique* (1768), from which it slipped into Weber's *Turandot,* which, again, led to a quotation in Hindemith's *Symphonic Metamorphosis on a Theme by Weber.* One could go on endlessly enumerating relationships, stories and allusions connected with this form, which is almost the most important one in the history of music. ▶▶▶

The Hartford Festival of Music will open its fourth season on July 5 and will present concerts on each Wednesday evening of that month. Robert Brawley will conduct.

BALLET OF SPRING

Is it pagan?
Who would call
This dance of Spring
ballet at all?
When warming earth sings
with the growing of crocus and
the bluet showing—
while buds hold green masks
over half-sleepy eyes
and trees reach and lift
toward bright joyous skies,
Are happy steps taken with singing
and song
a ballet of growing
as Spring moves along?

—Marjorie Bertram Smith

LEONARD PENNARIO



THE train was bound for St. Louis. I pinched together the cold metal levers and raised the blind slowly. There was a sudden jolt and a deafening explosion, accompanied by screams. As I sat up in my berth, people began to scramble back and forth in the narrow corridor outside. I opened the door to my compartment and eventually managed to discover that there had been an explosion in the dining car which had literally blown the cook through the window. Needless to say, the train was held up for many hours—nearly a full day—and the dining car was totally out of commission. By a great stroke of luck, the cook survived and no one was killed. There were several casualties, however, and I was barely able to reach my destination in time for the scheduled concert, suffering from nervous fatigue and hunger, of course.

The artist of the "jet age" must constantly fight the elements. It is not enough to practice diligently, to eat properly, to obtain plenty of rest, to live moderately. Regardless of floods, fog, storms, snow, explosions or accidents of any kind, the performing artist must meet as many of his professional obligations as is humanly possible. He occasionally achieves the impossible, but new things are being accomplished every day that were considered preposterous a few years back. To travel by jet from Denver to New York in less than three hours, perhaps playing a concert in each city during the same day, was domestically unheard of ten years ago. When I was a child, it took three days and two nights to travel by train or bus from Denver to New York. That was fast then, and it wasn't *too* long ago at that!

Fog and Snow

I celebrate my 25th anniversary as a concert pianist next fall and, to me, this is a reward for extra effort this past season—the heaviest and most unusual of my career, as well as the most difficult weather-wise. I was "fogged out" in London and "snowed in" in New Jersey. Fifteen different concertos were scheduled during thirty-six concerts with twenty-one orchestras. In addition, there were two major telecasts and twenty-five recitals, plus numerous recording sessions with Capitol Records. There were two concerts in one day at the University of Virginia, for example, and four during the same day with the National Symphony Orchestra in Washington. In Toronto, I was programmed to play three concertos during a single concert under Walter Susskind—Beethoven's *Piano Concerto No. 1,* Prokofiev's Third and Rachmaninoff's Third. This is all mentioned to illustrate my point that today's concert artist faces problems thoroughly unique to his own time.

Artistic standards are so much higher today than ever before in the history of music, especially instrumental. Some people think that the "golden age of singing" was the peak of vocal expression, but I *don't.* Much more is expected of both instrumentalists and singers of the present, and they give it in quantity and quality. A more expansive repertoire is necessary. The pianist of yesterday was able to get by with a couple of specialties per season, but this is no longer so. And to make recordings on a large scale one's repertoire must be enormous. It is rare that a pianist or violinist is allowed to say "No, I don't think that is quite right for me." There is overwhelming competition, — another challenging element to overcome.

My home is in California and I will never again complain about the fog, for the dense mist experienced between Manchester and London was far worse than I had imagined fog could be. The bus driver instructed us to keep a handkerchief over the mouth so as to avoid bronchitis. We could not see the curb or road. It took four hours to travel six and a half miles. Sir John Barbirolli could not be discouraged. "*Siamo abituati,*" he exclaimed. "We are quite used to it." As it turned out, it was the first concert that the maestro had missed in twenty years.

Speaking of maestros, there is one who profoundly influenced my ca-

(*Continued on page* 72)

An international American celebrity in the grand tradition, the young Leonard Pennario's list of triumphs is equalled by only a few elder statesmen of music. World renowned at the age of 36, Mr. Pennario's list of Capitol recordings is nearing the half-hundred mark. The late Dimitri Mitropoulos said of him: "Collaboration with this young musician has been one of the happiest experiences of my life . . . Although he possesses the technique necessary to virtuosity, he possesses what is more important—a soul."



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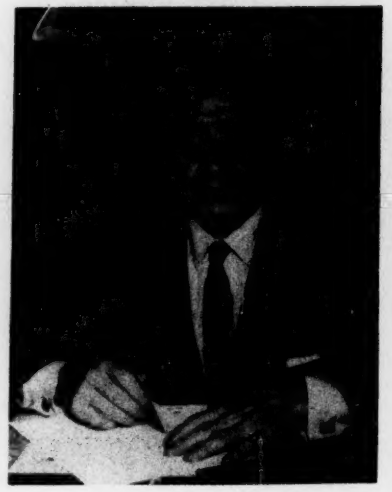
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America's Cultural Heritage

JACOB K. JAVITS



UNITED STATES cultural development presents an arresting paradox for us as a nation to try to resolve. In certain urban centers we have developed a rich and varied culture in many art forms; yet the vast majority of Americans around the country face a meager cultural menu, and indeed live in areas that are blacked out to professional cultural activities for most of the year. Music, as one of the main elements of human expression, is deeply involved in this problem of participation and must play an active part in its solution.

I believe proper legislation can make a substantial contribution and therefore I have introduced a bill establishing a U. S. Arts Foundation for the performing and visual arts which would bring prestige and some assistance from the Federal Government in helping to develop and disseminate more widely our broad cultural heritage.

New York City's new Lincoln Center for the Performing Arts bids fair to become one of the world's leading artistic focal points, and the Metropolitan Opera Company need take a second place to no other operatic company in the world. But the difficulty is that a relatively small percentage of this rich and growing cultural development ever manages to cross the Hudson River and make its impact on the rest of the country.

Although American-born and American-trained artists have come to old world capitals to win international acclaim and major competitions against all comers, I wonder how many could be assured of finding an adequate theater or auditorium for an "in person" appearance in their own home towns? Americans who can afford it must travel primarily to New York City, Chicago, San Francisco and a few other metropolitan areas to experience the same quality of artistic performance that exists in a host of small cities in Western Europe. This is true even though they live in American cities that are larger and economically more important than those European centers.

Chief Objectives

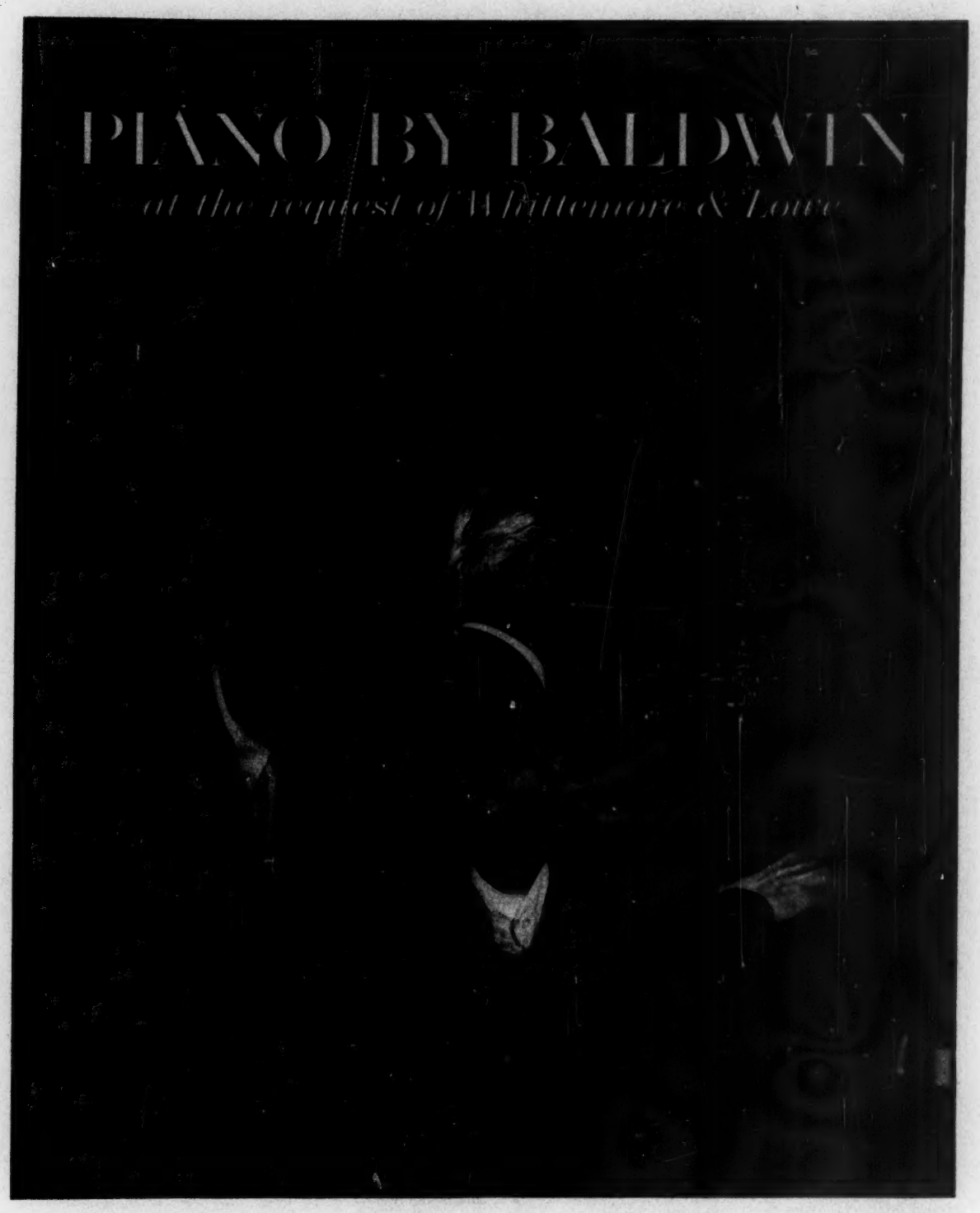
I have four specific objectives in interesting the Federal Government in the arts: recognition of art as an integral part of our civilization; security and opportunity for the individual artists; artistic careers; and enrichment of our culture on a decentralized basis as a vital element in our total educational process. The program of Federal assistance would be aimed at both professional and amateur levels and would aid private, non-profit theater, opera, symphony, dance and other living arts groups, accredited non-profit colleges and universities, and state and municipally-sponsored arts councils and commissions in the presentation of and instruction in the arts.

Any aid that is extended would result in multiplied private activity in music, dance and theater. This stimulation, dollar-wise, could accelerate to as much as ten times the amount contributed by the government. My bill calls for a first year expenditure of $5,000,000 and after the program is under way expenditures would not exceed $10,000,000 annually. This Congressional appropriation, less than 1 percent of our 1959-1960 Federal budget, could result in an important advance for us toward assuming our proper place in the cultural field.

It is imperative that this program be one of assistance and not control, for the Foundation must be able to operate with the same freedom and independence that characterizes our best creative endeavors. That is why I propose that the necessary artistic judgments and the channeling of most of the funds would be the responsibility of a 12-member board of trustees composed of distinguished citizens appointed by the President, and advisory panels of well-known figures in the various fields of the living arts. The Federal Government can help people to do those things that they cannot do for themselves and the proposed U. S. Arts Foundation can give our nation a wider,

(*Continued on page* 64)

Senator Jacob K. Javits (R-N.Y.) has had a long and distinguished career in both the House of Representatives and the United States Senate. He also served as Attorney General of the State of New York and has been in the front ranks of legislators championing Federal support of the arts. Mr. Javits has written and lectured throughout the country on modern political philosophy and other major issues of contemporary America.



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HILDEGARDE



THE press has always been most kind and generous in commenting on my singing and piano playing. I've tried to analyze this for the people who ask, rather incredulously, "how do you do it, Hildegarde?" people who ask, rather incredulously, only when you're in a jam. You have to have basic talent to survive for any length of time. You should look your audience straight in the eye—get them on your side. The direct contact with the audience is so important. When I sing a ballad I croon to them as though it were a mother's lullaby.

Emphasize contrast in your program—go from the classics to the wild and unorthodox. This will not only delight your audiences, but also prove to you that you can interpret all kinds of music. Being a musician basically, I find I can do these things. I don't like to stick to routine; I like to juggle things around. I know I get bored with sameness, and I feel my audiences might too.

I like to change my gowns and also to change my songs. I'm never quite sure of just what I'll do in a particular evening; the tempo of the audience will be my yardstick. I'll know beforehand more or less what my program will be like, but my intuition and sensitivity to audience reaction will guide me in my ad libs (and I think I can be as fast with them as Milton Berle).

It's helpful to be blessed with a basic talent, but one can't just lean on that. There is always room for improvement. I'm always striving to learn. The only problem is that I have trouble finding time to study and practice when I'm on the road.

Always a Student

When I'm in New York I take daily lessons from Lea Karina, the widow of Isidore Achron, who used to be Jascha Heifetz's pianist. The lesson consists of the piano, singing, and also learning languages; this is another way of having rapport with your audiences. Languages are important whether you're in New York, Milwaukee, Buffalo, Dallas, or in any foreign country. There are always people in the audience who are of foreign extraction; when you sing in their native tongue—even if it is a couple of lines—it makes them feel they are part of the "inner circle," instead of an outsider. Fortunately I have no difficulty with languages and enjoy learning them. You can't have negative thinking; there are times when I feel discouraged, but I don't let it get the best of me.

One of my critics once wrote of me "the way she mixes her delivery reminds one of a great pitcher. She throws you a curve, a fast one and a change of pace which catches you off balance. And just when she gets you laughing, she sneaks across a weeper of a song." Being an ardent baseball fan (yes, my team is the Milwaukee Braves), I know how true and important this can be; you must give your audiences the unexpected, keep them guessing; the ball game isn't won until the last man is out.

If there's a heckler in the audience, don't let him throw you. Either stop completely in the middle of a song (the silence alone will embarrass him), or go to the piano, look directly at him and say something like "if you don't mind, the show is on, and I'm it."

An important factor in creating rapport with an audience is correct lighting. Lighting plays a very significant role in supper clubs—not only for the artist, but also for the women in the audience. When a woman is out with her husband or beau, she wants to look her best (and so does he, for that matter). Never use a white light on the audience or the artist. Use subdued lights that will flatter both. It's important for a feminine performer to find her best color. Colors can change the mood of an audience and also the mood of the song the artist is singing. Since most singers have their own accompanists, it's important that the orchestra behind them isn't too loud; if there is a brass section, it should be a subdued one.

Finally, as to clothes, I try to be

(*Continued on page 71*)

The "fabulous" Hildegarde has enchanted audiences all over the world with her unique programs at the piano and in song. "Personality," "versatility" and "showmanship" are the words most frequently applied to her art, although her listeners are inevitably made aware of her sound musicianship and skilled technique as well. American born, this famous entertainer speaks several languages and is equally at home in supper-clubs, theatres, concert halls and on the air, including TV. In this article Hildegarde reveals a few of the secrets of her outstanding success.

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The French Art Song

MARTIAL SINGHER



THE world of the art song is like a great forest, in which German *Lieder* might be termed the large trees and French *chansons* the delicate green leaves, ferns and flowers. This "wood" often appears impregnable to the young American singer, who invades its complex terrain without a knowledgeable guide. So when Leopold Mannes suggested that I hold a series of master classes on French Concert Repertoire at the Mannes College of Music in New York City, I was faced with a fascinating challenge: how to compress into a dozen brief, accelerated sessions the panorama of the French lyric art, which ranges from the 15th century songs of *la vieille France* to the modernism of Ravel and Poulenc.

In order to give a chronological survey of French song and also to emphasize the interrelation of the various periods of French musical and national history, I arranged the repertoire for this course as follows: 15th and 16th century folk songs, arias from the 17th and 18th centuries by such masters as Lully, Rameau and Gluck—the stately music composed to accompany pageants and operas performed at Versailles for the court of Louis XIV, songs from the 18th century *Bergerette* period just prior to the French Revolution—the intimate, amorous literature written for the noble shepherds and shepherdesses who gamboled at Marie Antoinette's miniature peasant village and expressed their love in charming ballads evocative of gentle, aristocratic pleasures. Bypassing the Revolutionary period, when the *Carmagnole* and other songs caught the flavor of erupting French nationalism, we next discussed the period of Romanticism, including Berlioz, Gounod, Chabrier and Saint-Saëns, then passed on to the beginnings of French musical impressionism, a period producing Duparc, Fauré and Debussy. The course concluded with the earlier moderns, Hahn and Ravel, and the present contemporary, Poulenc.

Music and History

As French vocal music was influenced to a great extent by French history itself, I always stress the political, artistic and literary roots of the material. A young, aspiring singer should know something of the epochs whose music he performs; he should become acquainted with the art and literature of the country whose melodies he interprets. A master class cannot, in its short space of time, supply simultaneous enrichment courses in all phases of history, but the young singer should become interested enough in the music he studies to do some research on his own. The teacher supplies the psychological impetus. A study of the pressures which caused the French Revolution or gave rise to the "nature movement" begun by such authors as Rousseau; the influence of painters like Monet and Seurat; the ferment of the Romantic era—all these elements enrich and clarify the music produced within the same historical periods.

Musical history is definitely as important as national and cultural history. What was the state of French music before Gluck and how did he change it? How did Berlioz exemplify the Romantic movement, which reached its zenith in Richard Wagner? Are there important and distinguishing differences between the styles of Fauré and Duparc? Such questions must be raised and answered to provide an understanding of the kaleidoscopic backgrounds against which French art songs are displayed and analyzed. For the presentation of great songs, at the highest and most virtuosic level, is the finished product of many small details, which must be worked out before the actual business of diction, technique and recital stage deportment is examined.

Also of cardinal importance is the word. The French language, which serves as the tongue of diplomacy and the basis for some of the world's most sublime poetry and prose, is not an easy thing to master. Luckily, French is still the most common language taught in American high schools and colleges, and the song teacher usually finds that his voice pupils come with some background in basic French diction. However, I always make a distinction between diction as taught for conversational purposes and diction for singers. In

(*Continued on page* 66)

The name Martial Singher has been closely linked with French opera and the French chanson for many years. The holder of the rank of Chevalier de la Légion d'Honneur, M. Singher is the Head of the Opera Department at the Curtis Institute in Philadelphia and a member of the faculty of the Mannes School of Music in New York, where he recently conducted a series of master classes on "French Concert Repertoire from the Fifteenth Through the Twentieth Centuries." He was a leading baritone of both the Metropolitan Opera and the Paris Opéra for many years.

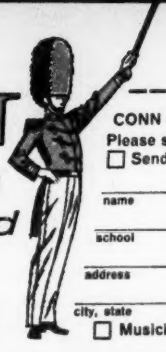
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Of Instrumental Classes

RUTH ZINAR

SEVERAL years ago, a young music teacher started to give piano classes in the after-school program of the Board of Education of a large city. The school to which she was assigned was located in one of the worst slum districts of the city. When she reached the classroom, twenty eager boys and girls were waiting, each one clasping the fifty cents needed to pay for the lessons. It would be hard to say who was more enthusiastic, the youngsters or the teacher. Their almost pitiful desire to learn fired her with an idealism she had almost forgotten.

Within three months, what results had been achieved? Of the twenty brimming, eager youngsters who had started, there were six left, one of whom was on "a scholarship" basis. What had happened? It was not because of the teacher's lack of knowledge or skill. It was just that out of the twenty who wanted to learn, only three either owned pianos or had the opportunity to practice at a friend's or relative's home. Four had dropped out after the first lesson. They had borrowed, saved, or "found" the money for the lesson without their parent's knowledge. After that, several more children found payments increasingly difficult, and stopped coming.

The children without an instrument at home had listened and learned and tried, hardly able to wait for their turn at playing the class piano. But a cardboard keyboard can be exciting for a short time only. "Music is to hear." It was amazing to the teacher that they came as long as they did.

In another section of this city, a well-to-do middle-class community, after-school instrument classes were started and one excited little boy took his rented violin home with



him exclaiming, "This is my treasure!" He practiced playing the open G string diligently, and four weeks later he was still practicing the open G string and had added the open D and A strings to his repertoire. Five weeks later, he refused to go to class, saying that he was finished with all instruments. The teacher spent so much time tuning all the violins and then helping the few students who had trouble holding the bow that most of the time in class was wasted.

And in other sections of this city, and in cities all over the country, instrument classes are started, and somehow children learn to play a little in spite of all the disadvantages.

Weakness Varies

Obviously, the class teacher cannot give each student in a piano or violin class the necessary individual help, for each one presents a different combination of weaknesses. This child will play correct notes and rhythm, but will play unmusically. Another reads notes well, but counts incorrectly. Still another might play musically, but have trouble with sight-reading. The interested or talented children will be held back by the slow ones, sometimes to the point where utter boredom and disgust sets in. Students will make mistakes without the teacher having the opportunity to be aware of them, and to help the student to overcome them. And even in advanced piano classes (which are usually attended only by interested and talented students), one can see the teacher working with one student at a time, while the rest exchange notes or gossip.

Yet, in spite of all these flaws inherent in studying an instrument in class, the number of students taking class lessons is increasing, and more important than that, many of them are learning to play well enough to join the school band or orchestra. Why does class teaching work in some areas? When does it work, and what factors must be presented for success?

1) Obviously, the youngster must have an instrument on which to practice. A cardboard keyboard can never substitute for a real "live" piano, any more than a paper violin would suffice.

2) The simpler the instrument is to play, the more chance class lessons have to be successful. Thus, the tonette or recorder can be taught much more easily than the orchestral woodwinds or brass, and they, in turn, can be learned more readily in class than string instruments or piano.

3) The class situation is most effective when all the students are beginners, and all of them have the fundamentals to learn—note reading, rhythm, fingering, etc.

4) When the class can meet more than once a week, and the teacher has time to help each child individually, and give each one some individual instruction, then, within the limits of the time available for each child, there is more likelihood that each one will progress at his own pace.

But why continue class instruction

(*Continued on page* 21)

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Bb Tenor Sax
Eb Baritone Sax
1st Bb Cornet (Trumpet)
2nd Bb Cornet (Trumpet)
3rd Bb Cornet (Trumpet)
1st Horn in F
2nd Horn in F
1st Eb Horn
2nd Eb Horn
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Music and Drama in Vienna

HANS SITTNER

"OUTSTANDINGLY gifted artists are very rare and the calling for the profession of artist is usually to be found among the poorer classes, where there is want of opportunity and means for higher education. Hence, public institutions are necessary to find and test talents and give them free tuition. In special cases they should even be granted support from other sources so that they can be secured and educated for true art. For if no subsidies are available, it is only a matter of mere chance that the few gifted ones can emerge from the darkness and be given adequate instruction. Such aid is the true meaning and aim of conservatories."

That was written by the Board of the Society of the Friends of Music in the Austrian monarchy in 1832 in reference to a government grant for its Conservatory, founded fifteen years before.

We must admit that this is a very modern conception of the "public assistance to talent" so frequently espoused in our times. But even more important is the fact that the system at that time advocated a general type of "19th century *talent* school." In contradistinction to this type is the "20th century *professional* school" for which the decree of the Ministry of Education dating



from November 17, 1948, stipulates "an artistic-practical vocational education in the whole sphere of music." The State Academy of Music and Dramatic Art in Vienna is of that type. It has developed from the above mentioned Conservatory and was reorganized in 1948 to meet university standards.

Basic Principles

The limitations of space preclude my dwelling on the Academy's organic growth, with its ever-changing needs and sociological circumstances, so I shall limit myself to describing only the principles that govern it. They are:

1. *Universality.* At our institute universality applies to the global syllabus as well as to the course of study of the individual student. Therefore the Academy does not restrict itself to the training of young people for the Austrian orchestras and theaters only. Rather, it encompasses the total sphere of music education for theatre, opera, operetta, dancing and films; ecclesiastical and profane music, instrumental music of every kind (including the historical instruments), music for soloists, chamber music ensembles and orchestra; training of singers for opera, operetta, concert (Lied and oratorio), choir, training of conductors and composers, of choreographers, of dance pedagogues and performers, music educators, producers and other personnel in the motion picture industry. Supplementary subjects pertinent to each student's progress in his major subject are designed not only to enlarge his technical knowledge and broaden his practical outlook, but to increase his intellectual capacities as well. Group instruction (orchestra, choir, chamber music ensembles, performance) is emphasized.

The criteria for admission are talent and proved serious intention to study, with no narrow-minded regulations concerning age, nationality or social standing. Thus students of the Academy hail from both well-to-do and poor families (the latter receiving free tuition and sizeable scholarships). Students come from all parts of the world—from east and south, north and west. Apart from theoretical instruction dealing with music and dramatic art of all periods and all countries, practical music is cultivated with works which range from music of the Middle Ages (including the even older Gregorian style) to contemporary extreme sound-experiments like aleatoric and electronic music. Naturally, the masterworks of Baroque, Viennese Classic, Romantic and Impressionistic styles are given preference. In the words of Bruno Walter: "A mere music specialist is only half a musician." All onesidedness is frowned upon at the Academy. We do not want to merely train our

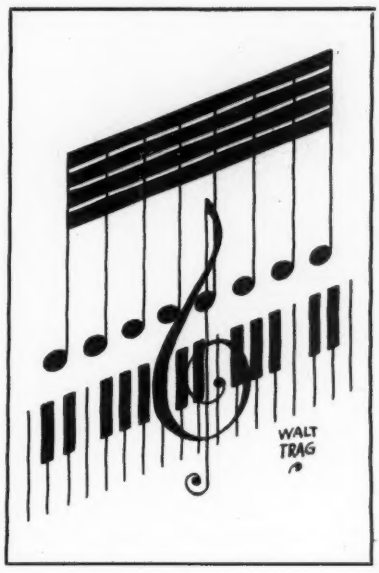
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Dr. Hans Sittner, President of the State Academy of Music and Dramatic Art of Vienna, is one of Europe's leading music educators. Active as a musicologist, composer, author, lecturer and administrator of one of the world's most famous musical institutions, his contribution to the international music scene is many-sided and significant. Dr. Sittner's description of the State Academy's credo is a worthy addition to international musical thought and should be followed carefully by all educational institutions throughout the world.

students, but to educate them. Not the *Cantor solum usum habens* (in the terminology of Quintilian, 117 A.D.), but the *Verus musicus* is the aim of our education.

2. *Authenticity*. Speaking of our times, Brecht has coined the term "scientific age of art." This is particularly true of music and dramatic art. The relatively young musicology (the first professorial chair for musicology was founded at the University of Vienna in 1864) has been responsible for the collection of a lot of information that enables us to understand the works and the lives of great masters more clearly and to interpret them better than was possible a few decades ago. The Romantic and Post-Romantic state of mind as a product of the too subtle individualism of the 19th century was inclined to thrust the reproducing artist into the limelight and to grant him every freedom in the adaptation of the works he played, according to the prevailing public taste of the age. Contrary to this concept, the Academy strives to observe the intention of the creator as far as it is clearly recognizable. In cases where we can not ascertain this with scientific precision, we want to arrive at the best possible hypothesis through analogous conclusions and deductions from other established facts so as to achieve the presumably best and truest performance of a work or of a certain problem of interpretation.

We do not want to engage ourselves more than is necessary in musicological and theatrical arts research, which is primarily the field for the universities in Austria. We want, rather, to emphasize the practical aspects of music. Nevertheless, a "Style Commission" comprised of well-known specialists has been organized to provide aid and assistance for teachers who cannot occupy themselves to any great extent with these problems. Its aim is to help avoid mistakes in text and style which occur over and over again in concert and theatre performances everywhere in the world. A number of Academy teachers are working in collaboration with prominent publishing houses to assure the publication of faultless reprints as well as important music textbooks. Consequently, we may hope that in a short time artists educated at our school



will not be guilty of interpreting tempi, ornaments and so on inaccurately.

3. *Actuality*. Nothing is so dangerous and useless as a school that exists only for its own sake. No work is possible in a vacuum! "To serve mankind in need" was Beethoven's motive for his creating. None of our teaching, practicing or reproducing is of any use at all if it is not done for the multitudes of people for whom music and theatre mean an artistic enrichment of their lives and who need it for true happiness. We always keep in mind music as a whole and consider its relevance to the sociological market. Students who want to take less rigorous or now less lucrative studies are advised to transfer to courses that are more suitable to their physical and mental constitutions as well as their social viewpoints. We have received many grateful testimonials from ex-students whom we have guided, against their original intentions, into more appropriate fields.

We maintain an intensive exchange of information and ideas with musical and dramatic institutions of many countries, and we take special interest in the musical education of developing countries. Some of them we could undoubtedly help by giving advice or by sending specialists.

So, the State Academy of Music and Dramatic Art in Vienna not only tries to fulfill its task as the most important national institute for art education in Austria, but to serve the whole world in striving to counterbalance some of the troubles and fears of our tortured mankind in today's hectic and over-technicalized activities by serving music and the dramatic arts. ▶▶▶

OF INSTRUMENTAL CLASSES

(*Continued from page* 18)

in instruments, and why is there a necessity for class instruction, when obviously, private lessons are so much superior in developing skill and musicianship?

The answers are not hard to find. Put sixteen or seventeen youngsters in a room with an assortment of instruments, and the place fills with electric excitement. Studying clarinet or violin becomes a social experience —something the rest of the gang is doing. Music games to teach fundamentals to the younger children, which might not be possible to use with one child, help to make learning fun. And there is always the goal of playing in the Junior Band, and then the Senior Band or orchestra, dangling appetizingly ahead.

And there is another important factor to consider. It might be lack of parental interest in music or economic need which keeps most children from studying music privately. If the schools did not provide this instruction, how else are they going to get it? Class instruction might not be Utopian—but it is there. Then too, the youngster learning the tuba or any other instrument in a class where his friends are studying other instruments, hears all of them from the beginning. As he learns his own instrument, he learns to distinguish others.

He wouldn't be like the tuba player who took a day off and attended a band concert. He returned excited and enthusiastic the next day to tell his conductor, "Maestro — did you know? When I play the 'oomps' the others play 'pah-pah'!" This must have been one tuba player who learned to play in the majestic solitude of private instruction! ▶▶▶

Opera for Teenagers

GUIDO SALMAGGI



—Photo by Henry Iseri, Honolulu

IT is automatically strange and paradoxical to assume that the title of this story is in any way a natural phenomenon. One doesn't usually associate today's teenager with opera—except in rare cases. It is more natural to add the tagline "Rock 'n' Roll."

I certainly do not intend to take a stand for or against Rock 'n' Roll, except to say that young boys and girls utilize music with a beat for dancing. They cannot be expected to dance to the classics, or even a waltz, for that matter. Music with a definite beat or unchanging rhythm is the only requirement for dancing. Whether it is called jazz, swing, bebop, jive or Rock 'n' Roll, the main essential, rhythm, is still there. Unfortunately, Rock 'n' Roll is the least creative of these styles. The danger, in a cultural sense, is that the situation becomes unfortunate when these youngsters remain with this limited musical taste, aside from dancing to it, rather than to "grow" musically and adopt other and more rewarding forms of musical enjoyment. This naturally signifies music to listen to for its own merits rather than for dancing only.

I have always felt that the average teenager needs merely to be exposed to better music so that in time he can learn to appreciate and understand a wider range of selective sounds. My aims along this end, although relatively small to this point, have been to allow teenagers to frequent the performances of the Brooklyn Opera Company at the Brooklyn Academy of Music. The results have been varied, as expected, from sheer boredom and inability to understand, to aroused excitement and profound enjoyment. In reality, it wasn't an easy task to entice or even interest these youngsters in attending. I had to think of an idea which would attract them and which would convince them in advance that what they were "in for" might very well be a treat! To aid and abet this aim, I was able to secure the help of good friends of mine, who, like myself, were also interested in teenagers, their problems and development. I was able to have "name" attractions in the world of popular music and Rock 'n' Roll appear at these operas as guests. Among these celebrities were Pat Boone, Julius La Rosa and Fabian. This proved a tremendous impetus to the teenagers, who were delighted with the thought that their "idols" also went to the opera.

It is especially rewarding to me when this happens, and in the long range scheme of planning, future audiences of opera will have to be drawn from many of these very youngsters if opera is to remain a living art form. I suppose I was aware of this from the very start, when I decided to continue the work

(*Continued on page* 52)



Salmaggi and principals in Puccini's opera, *Gianni Schicchi*. (Left to right) Robert Trehy, William Lewis, Jeannette Scovotti, Mr. Salmaggi, José Ferrer, who staged the production and performed the title role, and Maria di Gerlando.

—Photo by Charles Rossi

Guido Salmaggi is the young and talented general director of the Brooklyn Opera Company, which presents grand opera at the historic Brooklyn Academy of Music in the spring and fall, and is now in its seventh successful year. The author is one of six sons of the famous impresario, Alfredo Salmaggi, who made operatic history in New York's old Hippodrome. He is also artistic advisor for the Honolulu Symphony opera presentations.

THE WIDE WORLD OF RAFAEL MENDEZ

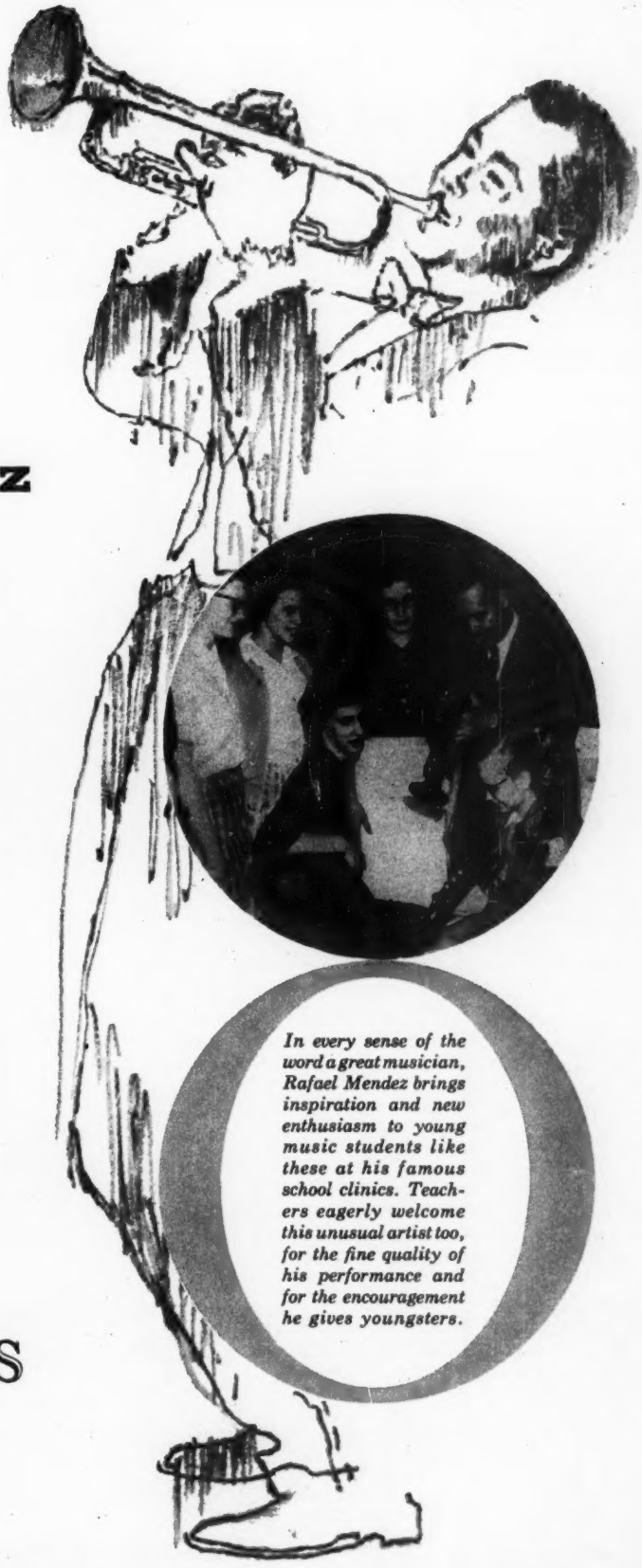
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Toward a Singing Career

GINIA DAVIS

AS a singer still struggling for a footing in the precarious world of the artist, I may have some useful advice for those starting out.

To begin at the beginning, don't even think of a singing career unless you have these assets: an overwhelming persistence allied with a tremendous desire to communicate to your fellow human beings through song more than through any other medium. This profession is too difficult for any except those who *must* follow it. You need a voice, of course, but real work can develop what is small and unimportant into something beautiful and significant *if* you find a good teacher and *if* you have something to express. You must be willing to sacrifice, sacrifice, and then sacrifice some more. Your voice is greedy and will devour your conversing, laughing, overeating, drinking, nightclubbing, and so on and so on. "Silence is the master of timbre", my repertoire teacher in France, Madeleine Grey repeats to me constantly, and how right she is! I try never to speak on the day of a concert or an important audition. And there is another advantage to silence: it forces you to think about what you are going to interpret and thus makes you a more complete instrument for the message



you will communicate to others.

Singing is not just a display of beautiful sound. It is a means of communication. We singers work with words also, and if you are more interested in songs and oratorio than in opera, as I am, then the words you sing have enormous importance. However, even in opera they are important and will give you the key to your interpretation. The composer has usually written his music to *words*. These words have *inspired* his music, and so they can inspire you.

The Frijsh Formula

When you start to prepare a song, follow the formula of the late Povla Frijsh, who was unique in this art. Learn the poem first. Know it by heart. Then study the accompaniment, the harmony and development of the music. Now learn the melody. By understanding the poem first you will know how to interpret the song—which words are crucial to the meaning, and must be stressed, and which are unimportant and not to be emphasized.

When your voice has been trained into an exacting instrument with an even scale, a range of color, a precise attack, a legato line and an ability to handle such things as trills and runs, then you are ready to choose your repertoire.

After an active career of five years singing my folk-song program "Portraits in Song", I decided I wanted to sing a more serious and demanding repertoire. Though I had had a good vocal foundation years before under Frances Lewando, I had never really used my voice to its full potential in what I had been doing, and so it was necessary to study again. Fortunately I found a wonderful teacher, Madame Gerald-Monteux with whom I worked almost daily for over two years. I still study with Mme. Monteux in Maine in the summer. Then in 1955 I sang Mélisande in Brussels after singing it with the Montreal Symphony in concert, both times under the baton of Pierre Monteux, who had asked me to learn the role. Then I settled down for five years in France to build a new repertoire and to start singing it.

To find out what you do best and then concentrate on it is very important in making a singing career. This is becoming a crowded and competitive field. When you can offer something which you do better than anyone else, you will have a chance.

For me the French repertoire was a natural choice, first because I spoke

(Continued on page 61)

The author of this practical article is the daughter of the distinguished orchestral conductor and manager, Meyer Davis, who has become a recognized fixture at Presidential inaugurations and other events of national significance. At President Kennedy's Inaugural Ball, Miss Davis sang a setting of her own words by her mother, written for the occasion in honor of the First Lady. Although still young in years and experience, Ginia Davis has achieved a remarkable success in both the serious and the popular fields of song.

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Pianist Sí? Piano No?

AGUSTIN ANIEVAS

IT is seldom that a pianist can blame the piano for an inferior performance of a major work, but I have found that there are occasional instances wherein this might very well be a valid explanation. I used to chuckle when fellow pianists would apologize for obvious errors and then attribute it to the condition of the particular instrument. I now swallow my own chuckles in deference to reality.

Some pianos look and sound fine, but certain keys will stick, and the pianist does not always have a chance to test the instrument in advance, especially when playing a few selections for a private club. There are a surprising number of inferior instruments provided in certain isolated communities, in homes where there is no active pianist in the household, as well as in certain metropolitan auditoriums. It is for this reason that established pianists transport their own pianos for concert use.

In one instance, I had tested the piano before joining the banquet in another hall. During the dinner, a maid, with kind and honorable intentions, polished the lovely grand piano, using the same cloth to dust the keyboard. Needless to say, it was a "slick" performance. And, as Oscar Wilde stated (although the quote is usually ascribed to Mark Twain), "Please do not shoot the pianist. He is doing his best."

It is important to keep an instrument in the best possible repair and educational institutions, especially, should be aware of this. My only general complaint concerning the hazards of my profession centers on pianos that are out-of-tune or needlessly in bad repair. Each institution should set aside a reasonable amount from the school budget for such upkeep, and delegate someone with the responsibility.

A conscientious presentation of any composition is impossible on a keyboard with, for example, three keys that will not play. This extreme situation has occurred and I simply did the best I could under the circumstances. There were distinct feelings of guilt about concertizing under such a handicap, and I felt torn between my duty to the composer and the art, and my obligation to the host. In preparation for the future, I would request that the pianist not be labeled temperamental if he refuses to play on a certain instrument, as long as this refusal is accompanied by a logical explanation. True, the young pianist needs an overwhelming amount of practical experience, but he must also be discerning and be allowed to uphold his own standards and individuality. The audience, too, has a right to expect nothing less than the best, and is likely to blame the pianist for an ineffectual program, regardless of excuses offered.



Had either of the above incidents taken place in South America, I might well have been "booed" off the platform. Audiences in the United States are naturally more sedate, inhibited and refined—for the most part. The South American audiences use more "lung power"—they take a passionate interest in the presentation and vociferously demonstrate their approval or disapproval. In this regard, they are extremely honest audiences. Then, too, it is difficult to generalize. There are exceptions to every rule, and a great many North American audiences are equally enthusiastic in their own way. It is fascinating to observe audience behavior and reactions. Each one has a collective personality of its own.

If you play the piano at all, your future thoughts might be similar to mine as you adjust the bench and test the pedals. If there is no wax on the keyboard, be happy! If all of the keys work, be grateful! If the piano is in tune, another golden moment is yours for the making—and you should discipline yourself harshly should you *dare* to play a wrong note! ▶▶▶

A highly successful 26-year-old American pianist, Agustin Anievas has toured extensively in Mexico, Brazil, Venezuela and the Dominican Republic as a winner of the 1st International Competition for Pianists, held in Rio de Janiero in 1957. A Concert Artist Guild Award winner, he has performed with the National, Chicago, Pittsburgh and Boston Symphony Orchestras with enthusiastic acclaim, won the 1958 Michaels Memorial Competition, studied with Adele Marcus at Juilliard, and recently performed for "Recital Hall" over NBC-TV. His first album is to be released by Stand Records.



THE INSTRUMENT DOES MAKE A DIFFERENCE!

William D. Revelli writes: "During the many years I have served as guest conductor, clinician and adjudicator my observation has been that the finest bands are nearly always those in which the director insists on *quality instruments.* The bandmaster who does *not* take a firm stand runs the risk of innumerable mechanical and musical problems, not to mention the likelihood of a high percentage of drop-outs.

"Good instruments are often no more costly in terms of dollars and cents. Considered as an investment in the *child* there is no comparing the long term value! My advice is *know your makes* and their reputations *in each separate field.* Establish acceptable standards for your band and stick to them — the instrument *does* make a difference."

Dr. William D. Revelli, the University of Michigan's distinguished director of bands, is a past-president of the American Bandmasters Association, honorary life president of College Band Directors National Association and honorary president of Kappa Kappa Psi.

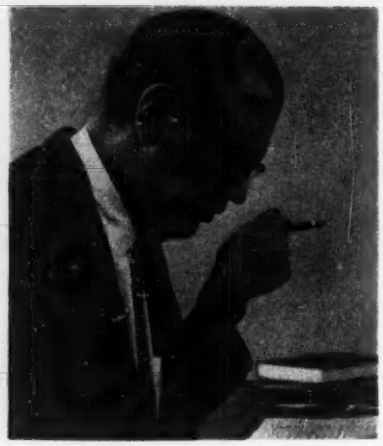
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The Past and Future of Band Music

RALPH SATZ

HISTORICALLY speaking, by the time of the Crusades, wind music was already asserting itself. To have a "Trumpet Band" was a royal prerogative and castles and fortified towns already had wind groups called "Waits" in England and "Turmer" in Germany. What is more, the minstrel guilds of Medieval and Renaissance Europe even established juridical courts at Vienna (1288) and England (1350) which set the pattern for the supervision of the training of wind players as well as their employment. These guilds played a notable part in the development of wind music, since they not only protected the performer but also acted as conservatories for the art.

The England of Edward III and Henry VII shows well-delineated wind bands with amply assorted brass, the shawn family and some percussion. We can follow a logical progression in England to 1622, where the town band of Norwich had a recorded instrumentation of 4 Oboes, 3 Recorders, 2 Cornets, and 3 Trombones.

Ralph Satz has long been an outstanding figure in the field of music education, as editor, teacher, writer, speaker, conductor and string bass virtuoso. He has served significantly in the editorial and educational departments of several prominent music publishers and is now doing freelance work as an editorial consultant and advisor, with headquarters at 161 W. 79th St., New York. This enlightening article consists of excerpts from an address by Mr. Satz to the 11th National Conference of the College Band Directors National Association, reprinted by permission.

By the mid-1700's all of this had settled down to a fairly stable instrumentation which in Germany was known as the "Harmonie Musik" and which consisted of 2 Oboes, 2 Clarinets, 2 Horns and 2 Bassoons. This was then fixed, presumably by Frederick the Great, and became the instrumentation which we know to have been familiar to such composers as Handel, Haydn, K. P. E. Bach, Mozart and Beethoven. Mozart, especially, explored the widest capabilities and beauties of the winds he used, still within the context of the "Harmonie Musik," but essentially an extension of the town band with which he was familiar and which was his basic laboratory. It is to be assumed that had the historical progression continued from this point, there would have been a tightly-knit experimentation and stabilization such as that which took place with the symphony orchestra. After all, it was done by the same experimenters —the composers.

Revolutionary Change

At this point, we come to the mutation. The French Revolution, with its tremendous military and social zeal, provided a new context for music. All music, for winds as well, was liberated from the courts and municipalities and became a handmaiden of the out-door pageant. Janissary Music, especially its exotic percussion, used only experimentally by Haydn in his *Military Symphony* and Mozart in his opera *The Seraglio*, became a literal craze with wind bands. As a result, it became necessary to balance these new instrumental recruits with all sorts of other winds. Typical of those forces was the following: 10 Flutes, 30 Clarinets, 18 Bassoons, 4 Trumpets, 2 Tubae Lituae, 2 Buccins, 12 Horns, 3 Trombones, 8 Serpents and 10 Percussion—a total of 99. Compare this with an ordinary massed band at one of our festivals today.

From this point on, things seemed to go awry. After Beethoven and Berlioz, no one of any stature seemed to take the wind band seriously.

Whereas the symphony orchestra seemed to test each new applicant very carefully before adding it to its instrumental roster, the band became the repository of all sorts of outlandish experiments. It may be because of this inherent lack of caution and dignity that 19th-century composers refused to take the band seriously. The remainder of the 19th century was to pass before important composers began to utilize the wind band again, though several did carry on the wind tradition by creating fine works for woodwind quintet instead.

It was only after World War I that a few brave spirits began to write for the band again—among them Grainger, Holst and Vaughan-Williams. But despite the herculean efforts and offers of commissions by Edwin Franko Goldman and others, the general prospect continued to look rather bleak. If the occasional work did get written, it was fre-

(*Continued on page 73*)

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Needs of a Music Camp

JAMES CHRISTIAN PFOHL



—Photo by the Dishinger Studio

SUCCESSFUL summer music encampment programs do not just "happen"; they result from a combination of vital factors, each of which is a necessary element in attaining the overall aims of such an endeavor.

One of the prime requisites for a summer music camp is, of course, its geographical location. An ideal camp should be situated so that it has freedom to carry on a music program with beautiful surroundings, recreational facilities and "accessible" seclusion. Natural beauty is unquestionably essential as a setting for artistic expression. In like manner, adequate supervised recreational facilities are a must if young musicians are to be wholesomely well rounded. But of equal importance is the somewhat paradoxical "accessible" seclusion. If a music camp is to fulfill its purpose—that is, if it is to be a real camp—it should be away from the daily public, yet available to the concert public.

The whole purpose behind the organization of a music camp is to give young people concentrated musical training, with as much camping experience as possible. Campers literally live out-of-doors in close communion with the beauties of nature. In such a setting they develop a natural balance in their lives and learn that there is a "time to work and a time to play." Through a carefully regulated schedule, young musicians become well rounded in all phases of group experience, especially if the camp is co-educational. They learn the meaning of self-discipline, cooperation, responsibility, self-expression and social poise.

In the physical layout of a music camp, the plans for living and teaching areas are naturally important, but they need not be complicated. The living-quarters should be off to themselves and well supervised. Individual cabins under the direction of counselors afford a closeness and a type of family life not available in a dormitory. A central dining-hall enables the entire camp to come together at least three times a day.

Housing for teaching facilities will necessitate cabins and studios where teachers may give private and group instruction. Although campers may have numerous places to practice out-of-doors, there should be indoor facilities for private practicing. It is necessary to have adequate space for group rehearsals.

An ideal location and adequate

(*Continued on page 53*)



Entrance to Transylvania Music Camp

—Photo by Darrel Joseph

James Christian Pfohl, founder and director of Transylvania Music Camp and the Brevard Music Center, North Carolina, is one of the most dynamic and vital figures in the field of music education today. He will celebrate the twenty-fifth anniversary of Transylvania Music Camp during the 1961 season, June 22 to August 6. Dr. Pfohl was director of music at Davidson College for nineteen years and conductor of the Charlotte Symphony Orchestra for nine years. In 1952 he became music director and conductor for the Jacksonville Symphony Orchestra in Florida and today still commutes by plane for rehearsals and concerts throughout the South.



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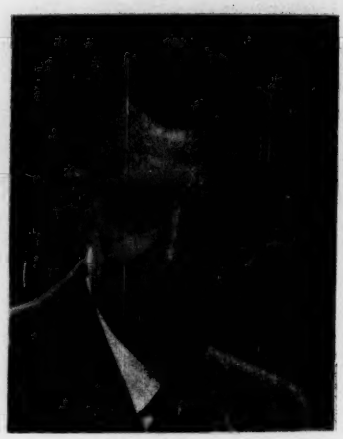
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Songs of The Shipmen

STAN HUGILL



THE sailing-ship man of the days that are gone was a "primitive" in the first meaning of the word—he was near to nature. And so it is quite natural to suppose his earliest music attempts were imitative of the creaking of the timbers, of the whine of the blocks, of the sighing of the wind in the rigging, of the cry of the gull and of the hiss of the spindrift.

To these weird cries and yelps a solo of meaningless words would have been wedded and later a regular theme supplied, the resultant mixture being the alternate solo, refrain, solo, refrain pattern of most shipboard hauling songs.

But being of a conservative nature, our "shypman", as he developed his songs musically and enlarged his lyrics, did not jettison his earlier weird and primitive cries. He kept these for final pulls and hand-over hauling so that they can be heard occasionally even today when some not-so-young shellback seizes a rope in his tarry paws. And it is thanks to this conservatism that collectors have been able to produce in printed form these aged and ageless hauling and heaving songs known as shanties.

Unfortunately, when one gets down to origins, dates and details, the collector and student finds himself a little fog-bound. The songs are there; they have outlasted the rust and prejudices of the years, but their origins, countries of birth and authorship, all these matters are more than a trifle hazy.

The problem facing the collector is the fact that in the latter days of sail the shanty became an almost international song with its homeland and origin lost. We have found it possible to trace some to their possible roots but the sources of the greater number can only be guessed. Even the very word shanty, shantey, chanty or chantey—take your pick of spelling—has no apparent source. In fact it is of comparative recent usage. Dana didn't use it. He calls these worksongs "songs for capstan and fall".

Shanty Origins

In my recent book I have gone into the various suggested meanings of the word, and I have traced many individual shanties to their possible beginnings. From my research I feel that it is fairly certain that the Negro peoples, those of the Southern States and of the West Indies, and the Irishmen—those of county this or that, and of Liverpool and New York, were the main sources from whence the shanty, as we know it today, stemmed, a combination of the work of the two streams becoming the final settled pattern. The well-known *Johnny Come Down to Hilo* is an excellent example of this.

These forms of course are mostly early or mid-nineteenth-century examples of shanties. For older patterns we must seek sailor work songs with English, Scottish or border folksong backgrounds – shore folksongs "saltwaterfied". In this field research is difficult—the writer is still seeking—but we have a few to offer. Of those within public domain *A-rovin'*, *Whisky Johnny* and *Haul the Bowline* are probably the best examples. The last, in a slightly different form, harks back to the time of Chaucer. Others of fair antiquity are the capstan songs *Goodbye Fare-ye-well* and *Lowlands* and the hauling song *Cheerily Man*. Some Scandinavian *Opsangs* (shanties) can be traced back to the mid-seventeen hundreds and Hayet, the great French shanty authority, feels that *Pique la Baleine* in the form of a rowing song harks back to the galley slaves of the seventeenth century. In my book I have recorded instances of the singing of work songs in the fifteenth and sixteenth centuries but those centuries appear to be devoid of any connecting material.

The jobs at which these songs "cheered the soul, cursed the afterguard and owners, measured the beat and lightened the labour" were many. At the capstan (used for heaving up the anchor) the most pretentious were sung—songs with four-line verses and full choruses. At the beginning of the task a march was often the thing, hence songs from the days of the American Civil War, tarred and salted for sailor use, were extremely popular. As the ship was hove nearer her anchor the tempo would slow, the time-honoured four-line shanties like *Shenandoah, Santiana* and *Stormalong* would be

(*Continued on page* 55)

Stan Hugill, presently bosun of the O.B.S.S. Aberdovey, has absorbed the chanteys of the sea since he was 14 years of age, when he first went to sea. He has served on vessels of all nationalities and types and was active in the Royal Navy during the Second World War. Mr. Hugill's book, "Shanties from the Seven Seas", published in this country by E. P. Dutton, Inc., puts the Welsh author's phenomenal musical memory into print.



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The Music of Nigeria

WILLIAM GOINS



Nigerian Musician
—Courtesy, Nigerian Embassy

ONE of the most promising nations in the African community today, and one which has recently gained its independence, is Nigeria. Because of its vast resources, its relatively high literacy rate as well as its populous area, Nigeria could well emerge as the focal point for all African nations culturally as well as politically. Of all the newly independent African nations of the last decade, including Ghana, few have shared the same degree of interest among established world powers as Nigeria. Although this large nation can only boast a brief history of several months, its unique traditions and culture have already aroused the curiosities of scholars, politicians, artisans and musicians.

Musically speaking and contrary to western educational systems, there is no formal musical training available to Nigerian youth. Musical instruction is not a component part of the curricula of students on any educational level. Recording companies, music publishing houses, or private music studios for vocal and instrumental instruction are non-existent. Moreover, there are no traditional schools of musical thought or development as found in western civilization. Nevertheless, music is an alive, meaningful force in the everyday life of the Nigerian.

The key to an intelligent understanding of the music of Nigeria is easily found when one refrains from any attempt to appraise or compare the musical traditions of this nation with those of western societies. Such restraint is sometimes difficult for westerners whose ears have been attuned to such musical essentials as form, beauty, and homogeneity of tone; however it is a rarity to find these components present in Nigerian music.

No Set Concerts

It is interesting to note that on no occasion would one find musical performances rehearsed or prepared by the executants. Thus, concerts, booking agents and concert halls have no place in the lives of the traditional Nigerian musician. His performance assumes the character of a spontaneous expression of rhythm, song and instrumental accompaniment. Unlike western music, where instrumental music and vocal music are often treated as separate media of expression, Nigerian music usually represents a combined vocal and instrumental effort with each medium equally dependent on the other.

The instruments used in Nigerian music vary from region to region as well as from tribe to tribe. Usually they are native instruments which are made or manufactured in Nigeria. However, in regions where western influence has been more dominant, it is quite common to find wide use being made of western percussion and brass instruments.

In the northern region of Nigeria, the most populous, there is a very popular instrument that bears the name "trumpet". It is a brass instrument of two types (long and short) whose general length may vary from four to twelve feet long. Unlike our western type trumpet, it is not coiled nor does it make use of valves. Variation of tone is simply attained through varying the position of the lips through the mouthpiece. This type "trumpet" is only used by and for the chiefs of a particular tribe for local ceremonial events. Each chief maintains his own personal staff of trumpeters for these occasions.

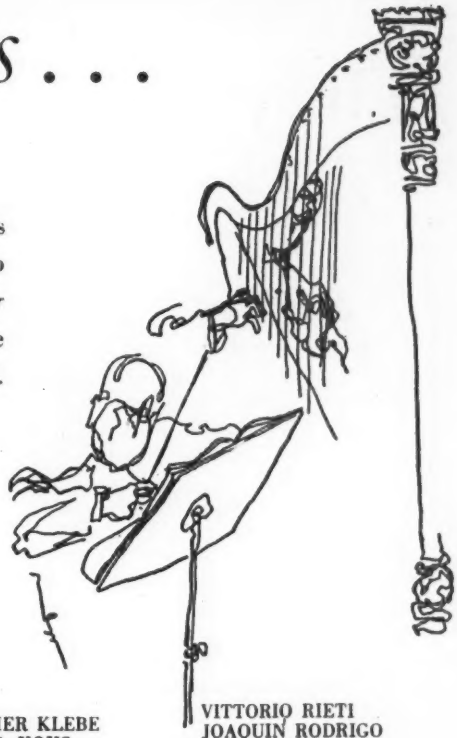
One of the most widely used instruments in this region for public entertainment is a type of single stringed instrument called a *goge*. The instrument is made of horse skin and its bow is made of hair taken from the tail of a horse. The sound is produced by rubbing the bow against this single string. There is a unique type of *goge* called a *calabash* that is also very popular, especially in accompanying dances. Native type flutes made of plane trees are widely used, as are many types of goat-skinned drums.

Music in the eastern and western regions of Nigeria manifest more of western influence than that which is found in their northern counterpart. There are two prime factors that account for such influence. First, although these regions are less populated, there are more people in these areas who possess western education. Moreover, the people living in these

(Continued on page 56)

The current series of articles on music in various countries of the world motivated William Goins to contribute this article on Nigerian music. He sheds some light on the musical complexities of this newly independent nation. Mr. Goins, a pianist, is a teacher of elementary school music in Washington, D. C.

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They Taught Their Families

JOSEPHINE LOVE



THE annals of music history contain a number of interesting —though somewhat painful—stories of the efforts of gifted adults to cultivate the talents of younger relatives. Such passages occur in the biographies of Bach, Mozart, Beethoven, Schumann and Béla Bartók, among others.

There are well-documented anecdotes concerning the lessons given Johann Sebastian Bach by his older brother, Johann Christoph. Johann Sebastian was, in turn, to undertake the instruction of his sons, six of them destined to become accomplished musicians. The childhood of Wolfgang Amadeus Mozart was dominated by the driving ambition of his father, a competent but rather unfulfilled individual. Beethoven's relationships with children reflected his intense, combustible personality. The musical education of his nephew Karl, whom he adored and eventually adopted, was assigned to his friend Karl Czerny, with the uncle making valuable suggestions to teacher and pupil.

Robert Schumann's children are barely a footnote on a page of music history but three are tenderly, though briefly, immortalized in the dedication of three *Sontatas for the Young, opus 118*—"For the Remembrance of Julie," "Memento for Elise," "Dedicated to Maria." The first seven pieces of *Album for the Young, opus 68,* were a seventh birthday gift for his oldest child. These and the other thirty-six pieces of the collection were drawn from a sketchbook of miniatures composed for children. In 1848, shortly after the birthday presentation, *Album for the Young* was published.

The first books of *Mikrokosmos* by Béla Bartók were written to instruct the composer's son, Peter. Bartók's own first piano teacher had been his mother.

Parent Teachers

This concern of parents with the problems of teaching keyboard facility has produced fascinating musical documents of enduring quality. Leopold Mozart compiled a *Little Music Book* and presented it to Wolfgang on January 27, 1762, the child's sixth birthday. The album was a collection of compositions by composers Leopold considered good models for his son. He transcribed and arranged them to carry out a planned sequence of instruction. (A music book for Karl van Beethoven was, unfortunately, never undertaken!)

Albums presented to their children by Johann Sebastian Bach, Robert Schumann and Béla Bartók consist almost entirely of original works by these composers. Together they form an engaging and unique body of father-to-child literature of the piano, a treasury of instructional and recital music for all children.

A *Little Clavier Book* for Wilhelm Friedemann, Bach's oldest child, made its appearance on January 22, 1720. The boy was nine years old. It was used later for other members of the family, along with other instruction books written by the elder Bach. On the first page the father had drawn the various clefs in current use, with staves and notes illustrating their purpose. The pages that followed contained a table of ornaments and their exact interpretation, an exercise in fingering according to the ideas of Bach and utilizing the thumb, heretofore not generally employed in keyboard technique of the period. Suites by Richter and Stölzel were included, but the bulk of composition was Bach's. The *Little Clavier Book* is a systematic approach to keyboard technique and musicality through works that now are hallowed by time. It contains 36 Praeambula or Preludes. Some of these appear in modern editions as the *Little Preludes,* others were adapted by Bach for use in the first book of the *Well-Tempered Clavier.* Fifteen are the *Two-Part Inventions.* The fourteen "Fantasien" or "Symphonien" are today better known as *Three-Part Inventions.*

Bach also included examples of standard forms of Baroque keyboard literature—the chorale-prelude, can-

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Josephine Harreld Love composed this informative article for a special supervised study under the direction of Dr. Margaret Selden of the Wayne State University Music Department. Mrs. Love, a concert pianist and teacher, is a post-Master's degree enrollee, a graduate of the Juilliard School of Music and the possessor of a Master of Arts degree in Musicology from Radcliffe College, Cambridge, Massachusetts.

on, fugue, a piece with groundbass and familiar dance-movements: minuet, courante, allemande and gigue.

It should be recalled that the *Clavier Book* was designed for the first-born child, Bach's brightest hope for the continuance of family tradition. Members of the Bach clan possessed a profound sense of family responsibility. A Bach provided for the education of his younger kin, an attitude that may account for the singular artistic achievement of the dynasty.

Robert Schumann's *Album for the Young* was a skillful essay in nineteenth-century styles and keyboard expression. It displayed the peculiar pianism of the composer, hints of musico-literary inclinations as well as clever "imitations" of other Romantic composers.

Schumann was fascinated by childhood. He wrote many compositions for children. While *Scenes from Childhood, opus 15,* was a distillation of thoughts and feelings about childhood, *Album for the Young* was for the purpose of providing elementary teaching pieces for his children and pupils. The first eighteen are assigned to "the smaller ones," the next twenty-five to "the more grown-up ones." Easy keys and rhythms are employed. The forms are simple, binary and episodical. Titles of the first compositions in the *Album* are intended to appeal to the very young—*Soldier's March, The Happy Farmer, Poor Orphan, Wild Rider,* etc. As the *Album* increases in difficulty, the titles are more sophisticated—*Romance, Echoes from the Theater, Canonic Song.* There are allusions to other composers. *May, dear May . . .* is reminiscent of Mendelssohn's *Songs Without Words,* as is *Remembrance* which, in the original edition, bore the date of Mendelssohn's death, November 4, 1847. Number 21, marked "Langsam und mit Ausdruck zu spielen," is an improvisation on an aria from Beethoven's opera *Fidelio. Northern Song* is composed around the notes G A D E, the letters forming the name of a popular Danish composer of the period. Two preludes and a little fugue reflect Schumann's great interest in the music of Bach. Two compositions called *Wintertime* in spirit and title suggest Schubert.

Thus the talented and ingenious Schumann introduces the young pianist to representative musical ideas of the Romantic period. The exquisite miniatures are artful expressions of his versatility as composer and his literary-mindedness.



Béla Bartók

Bartók's Textbook

Béla Bartók's *Mikrokosmos* is a textbook of pianistic technique aimed at both mind and fingers of the child. There are references to numerous problems and patterns of twentieth-century musical composition in simple transparent constructions as well as in dynamic and complex concert studies. How successful he was will be decided when there is more general use of *Mikrokosmos* in the instruction of children. Bartók wrote the work after long years in active composition and a quarter of a century of teaching. Like Bach and Schumann, he addressed himself to the need for simple but good writing for children. A foreshadowing of this interest appeared in other pedagogic works, among these *For Children* published in 1908. *Mikrokosmos* was composed between 1926 and 1937. The first four books are for the beginning pupil. The first nine pieces of Book I cover the essentials of musical notation—time, key, and mode. Numerous technical problems are dealt with in the pieces that follow. Many are polyphonic in structure, with use of devices such as direct imitation, double counterpoint, inversion, mirror technique, stretto, diminution and augmentation. The medieval modes are used, oriental and whole-tone scales. There are exercises in legato-playing, staccato, dynamics, playing with circular arm movement. Bartók stresses repeatedly the values obtained from training the mental faculties to work quickly and analytically. As though making an announcement of the similarity of his purposes with those of the other two composers of our father-to-child sequence, he included a *Hommage to J. S. Bach* and one to Robert Schumann. None of these pieces departs too far from the simple evocation of the folk-spirit in music that characterizes much of the work of this extraordinary composer.

The Bach, Schumann and Bartók albums are masterworks in their own right as well as effective textbooks. They are well-known and much-used. These pages are written not as an introduction but as an invitation to reappraisal and reinvestigation of them and as a plea for their more general and systematic use. The little Bach *Clavier Book* brought to young Wilhelm Friedemann accepted practices of seventeenth and eighteenth-century composition and the inspiration of a gift from a father whose genius remains unchallenged. *Album for the Young* was a skillful introduction of the nineteenth-century child to the musical expression of Romanticism. The Béla Bartók *Mikrokosmos,* a microcosm of twentieth-century idioms, devices and trends, stimulates the imagination of today's young towards thoughts and speculations about the music of the future. The child of our day can explore all three as his legacy from three great centuries of keyboard composition. ▶▶▶

The 44th successive season of New York's Stadium Concerts will open on Tuesday, June 20, at Lewisohn Stadium and will run through Saturday, August 5. Concerts will be scheduled on Tuesday, Wednesday, Thursday and Saturday evenings and Fridays and Sundays will be reserved for performances postponed due to inclement weather. Among the conductors scheduled to appear are Josef Krips, Pierre Monteux, Vladimir Golschmann, Franz Allers, Alexander Smallens, Alfredo Antonini and Siegfried Landau.

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Bandwomen of The Air Force

AUDREY THOMAS

THE Air Force's WAF Band, youngest of the official Service Bands, celebrates its tenth anniversary this year. Organized in January, 1951, by Chief of Air Force Bands and Music Colonel George S. Howard, the WAF Band's first members rehearsed with the male band at Lackland Air Force Base, Texas, until enough feminine musicians had enlisted to form a separate unit. In December, 1951, Chief Warrant Officer Samuel Kurtz surrendered the baton to WAF Captain MaryBelle Nissly, who has headed the unit for the past nine years.

No day or situation is typical for USAF's 50 lady musicians, now stationed at Norton Air Force Base, California. Concerts in Constitution Hall, serenades for the President of Ireland, ticker tape parades, honor ceremonies, military reviews and funerals are all in the day's work for versatile bandswomen. Life in the Band is a panorama of people, places and performances.

On the television screen, the WAF have been musical guests of TV personalities Dave Garroway, Arthur Godfrey, Garry Moore, Jack Bailey and Bill Leyden.

NBC's "Wide Wide World" featured the lady musicians in a TV special from New York's Rockefeller Plaza, where unco-operative heavens poured forth a deluge that ruined coiffures and uniforms alike. Bandswomen, undaunted, wound up a salute to the Armed Forces with mascara running and rain washing away the ink on music manuscript.

New York provided the Band with its largest—and its smallest—audience. An estimated 5,000,000 viewers saw the musicians on TV's "Wide Wide World"; but it was an audience of one that captured the hearts of Band members. Thirteen-year-old Clyde Garnett, in an iron lung for eight years, saw his first live band when the WAF arranged a special performance in his front yard. Seated on kitchen chairs donated by neighbors, the musicans beat out everything from modern jazz to Clyde's request for Happy Birthday, in honor of the girl next door.

In Illinois, WAF Band members greeted noted bandleader Fred Waring at Springfield's municipal airport. The maestro promptly put the Band through its musical paces with a Waring-style rendition of *When the Saints Go Marching In*, racing it to a photo finish for newsmen and TV cameras.

Latin-American visitors at the Pan American Games gave the WAF musicians a thunderous reception in response to Latin-American numbers climaxed by the rousing "bullfight" song.



Ready to tune up are WAF Band's Airman Second Class Catherine Zobel, foreground, Airman Second Class Vonda Petersen, left, and Technical Sergeant Marjorie Sanders, right.



Captain MaryBelle Nissly, WAF Band Commander and Conductor

A snowbound Capitol greeted Band members in January, 1961, when the unit marched in its third presidential inaugural parade. Music was strangled by icicles in horns; but Bandswomen, whose bulky overcoats hid such "un-GI" items as flannel pajama tops and brightly-colored sweaters, marched the two-and-three-quarter mile parade to a lively drum cadence that failed only when the 5'3" bass drummer had to run to maintain the 40-inch step demanded by parade officials.

WAF Bandswomen call their dormitories at Norton Air Force Base "home". Like all good troupers, however, they have learned to carry the comforts of home with them on tours, even on aircraft. Pillows, blankets, knitting, playing-cards, correspondence courses, magazines and number paintings turn a military aircraft into a big airborne "barracks". Many a Band birthday party has been celebrated in the wide blue yonder with specially inscribed cakes baked in Air Force dining halls. On one holiday troop entertainment

(Continued on page 72)

Captain Audrey Thomas is Deputy Commander of the United States Air Force's WAF Band. Theirs is a musical organization beset with unique situations, gender notwithstanding, with headquarters at Norton Air Force Base, California.





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Analyzing the Embouchure

CHARLES R. SHOULTS

THE embouchure consists of the lip muscles *and* the facial muscles used in producing the sound on a musical instrument. These muscles can most easily be put into action by taking a breath and "buzzing" the lips without the use of a mouthpiece. You will notice the muscles around the upper lip and along the area of the cheeks being used. These muscles need to be developed until one can play a brass instrument with the cup-mouthpiece using very little pressure *against* the lips. There is no such thing as "no-pressure," but there can be a minimum of mouthpiece pressure, just enough pressure to keep a firm lip-contact on the mouthpiece throughout the playing range of the instrument. Pressure should be exerted by the muscles themselves against each other so that the lips can be held firmly as the air from the lungs passes between them. The center of the lips will vibrate, producing a musical tone. This vibrating center should be held open as far as possible for each tone, in order to produce a full, rich sound. If the centers of the lips are pinched together either by the muscles of the lips or by the mouthpiece, the resulting tones will be pinched, thin or shallow.

The degree of flexibility and the muscular texture of the lips is very important to the success of a musician, especially a brass instrumentalist. One needs to strive constantly to develop a higher degree of flexibility and a greater control of the embouchure muscles in order to progress to professional standing on a brass instrument.



Two Placements

There are two main considerations regarding the mouthpiece placement: vertical and horizontal placement. In the horizontal placement of the mouthpiece against the lips usually the most ideal position is as nearly centered as possible. One valid reason for playing to one side would be because of improper teeth formation or a scarred lip. Sometimes a protruding tooth would be in the way of the rim of the mouthpiece if the mouthpiece were centered on the lips. In that case, the student should shift to one side to find a more comfortable position. Some persons have scar tissue caused by an accident which leaves a "dead spot" on the lips that will refuse to vibrate or cannot be controlled properly. Here again, the student should try to find a position for the mouthpiece on the lips that will allow him to produce a clear, pleasing tone with as little force or "pressure" as possible.

In vertical placement, we immediately run headlong into many different opinions. Some say that one should use one-third upper lip and two-thirds lower lip on the mouthpiece and vice-versa when playing the French horn. I personally would recommend that the mouthpiece be placed vertically, as nearly centered as possible. Here, as in many problems of playing, one should be careful not to insist on an exact placement of the mouthpiece to the detriment of flexibility and comfort of the student involved.

In producing a sound on a brass instrument, the upper lip is primarily the vibrating lip and the lower lip is used for adjusting the size of the opening. Again, let me point out that this opening should be as large as possible for each tone that is produced in order to attain the fullest sound possible. The opening in the center of the lips is compared to the hub of a wheel, with the lip muscles serving as spokes, all pointing toward the hub. The corners of the mouth are drawn back *slightly* and pulled *slightly* downward. *Do not* stretch the lips back in a "smile embouchure" but pucker in toward the center of the mouthpiece. As the lip muscles tense, the air passing through will be caused to vibrate at a higher rate of speed, causing a higher pitch to be produced. Remember that the pitch of the tone is determined by the number of vibrations per second of the lips, which in turn cause the air column to vibrate accordingly. The pitch is *not*

(Continued on page 57)

Chief Musician Charles R. Shoults, presently the Head of the Brass Department at the U. S. Navy School of Music in Washington, D. C., is proficient in several brass instruments. Chief Shoults supervises the quarterly instrumental auditions and teaches the euphonium at the Navy school. He played the Eb cornet for the Chicago Salvation Army Cadet Band and he holds a degree in music education from Missouri State College, Kirksville, Missouri.

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Teaching with Tape Recorder

JOHN W. MOLNAR



THE tape recorder has become a standard teaching aid in many schools in the past few years, but its full possibilities have not yet been discovered by many music teachers. Some of the ways in which the tape recorder can be used in the music department are presented here. It is assumed that good equipment is available, and that the operation of the machine is adequately skillful. The same techniques apply to any ensemble or to soloists.

One of the most valuable uses of the tape recorder is that for motivation. A choir almost always performs better if it is before an interested audience; the immediate playback of the performance of a number in rehearsal transforms the choir into its own audience. Just as a "picture is worth a thousand words," one hearing by a choir of its own poor performance is worth a thousand words of criticism and exhortation on the part of the conductor. A rather remarkable increase is seen in the choir's effort and determination to excel when the group realizes that the tape will be performed for another choral group in the school; the effort becomes even greater if the tape is exchanged with the tape of a choir of another school. Comparisons of performances with other groups help develop discrimination and critical acumen of aspects of performance, and the hearing of better performances by superior groups raises the standards of achievement on the part of the hearers. One cannot improve his performance if he does not know what a better performance is.

Tapes for Comparison

Tapes can be used to provide an overview of material to be studied. Recordings of the performances of compositions being studied by choirs of previous years can be kept, and performed for the current choir as an introduction to the music. Thus, not only can an analytic rather than a synthetic approach be used, but valuable rehearsal time can be saved. The repertoire of each succeeding choir becomes larger, and the variety and scope of music that is learned is increased. Such tapes can be used by choir members for individual study of assigned music out of class, or tapes for this purpose can be made by playing individual voice parts as well as the complete choral parts on the piano, permitting the individual to study his part alone and in relation to the complete score.

The singing of junior choirs and general music classes can be improved greatly by using a more advanced group, such as an ensemble from the senior choir, to tape the music the less able group will study. The music is performed by the advanced ensemble, with interpolated instruction by the teacher, and the tape is then used to do the actual teaching. The instructor is freed to move about the chorus, giving individual help.

Accompaniments can be taped for use in classes where a proficient pianist is not available, again releasing the teacher from this task. More elaborate accompaniments can be provided by the tape recorder; for instance, an organ accompaniment for an anthem, instrumental accompaniments played by other school organizations that rehearse at different times, or even accompaniments furnished by friends of the teacher who play instruments such as the harp.

The tape recorder can be used to permit several groups to rehearse together although separated physically. Orchestral accompaniments can be taped for choir, and the choir can be recorded for the orchestra to hear as it rehearses. After school, special rehearsals and other scheduling difficulties can be reduced in this manner. This is especially valuable while preparing an operetta or opera, for the orchestral accompaniments can be used by the soloists as they work on their parts individually. Needless to say, a tape recorder can also be used for the improvement of diction and the dramatic reading of lines by the operetta principals.

Models of performances can be taped by specialists who are friends of the teacher, for use by the students. Tapes demonstrating specialized technical and tonal problems of

(*Continued on page* 67)

Dr. John W. Molnar, presently Chairman of the Music Department of Longwood College, Farmville, Virginia, has had a long and distinguished career in music education, having held numerous important posts in elementary and secondary schools as well as in colleges. Dr. Molnar has served as a choral clinician and conducted the Tennessee All-State Chorus. He has written extensively on education and his compositions and orchestrations have been performed by such orchestras as the Cincinnati, Norfolk and Arlington Symphonies.

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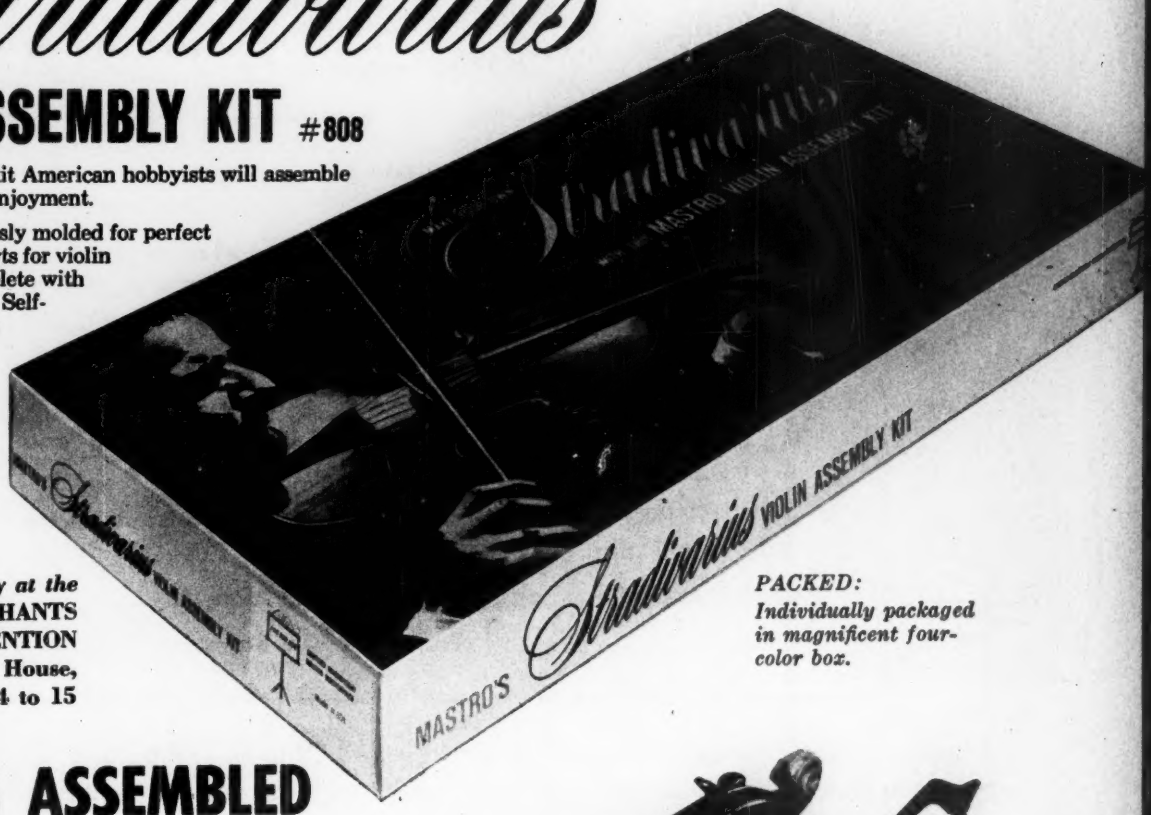
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THE MUSIC TEACHER

"Come in, my child," the old man said.
The kindly voice dispelled all dread.
The tired, fading eyes surveyed
This newest one in the parade.
"Perhaps this is the one," he thought,
And in the bright, young face he sought
A look that he had found before,
In all the years, just once, no more,
A miracle he can't forget,
The wonder lingers with him yet,
And in the long, slow hours through,
Abiding with him, always, too,
The hope that it may come again.
"Sit down, my little one — now, then. . . ."

—Dorothy P. Barlow

WHAT WILL YOU GIVE ME FOR A SONG?

I make my song of meadow flowers
While wandering, unaware of hours.
I make my song of shady streams
That float away with all my dreams.
I make a song of morning dew,
But, dear, my songs are all for you.

I make my song of memory's thread
As golden as a baby's head.
I make my song of jasmine breath.
I sing of life, I sing of death.
I sing of old things and of new,
But, dear, my songs are all for you.

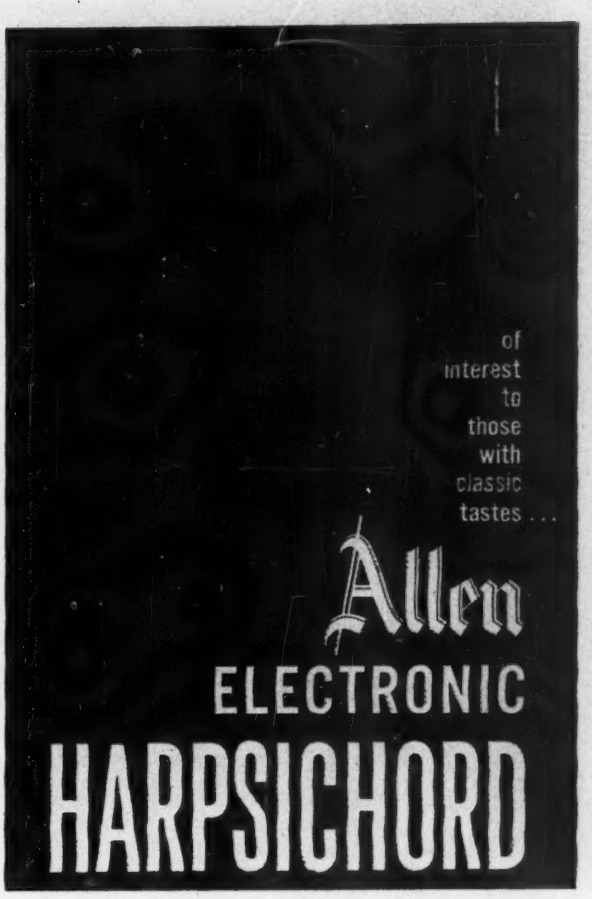
What will you give me for a song?
With life so short, eternity long,
A dusty dollar will not do,
Because my songs are just for you!

—Alice Josephine Wyatt

THE MYSTERY OF MUSIC

Does a composer hear each lovely note
Of song — before he writes his melody?
What Muse of Heavenly abode
Plays softly for his ear alone
The fabric of his harmony?
Or does the song spring from his heart,
Where, sheltered tenderly, it grew
Until it blossomed forth, a part
Of some great Symphony?

—Anne Vander Kam



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YOU CAN TELL THE WORLD *(divisi)* .... .25

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O GOD, THOU ART MY GOD ..... .20
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We all know that one hour a day is not sufficient time for the acquisition of highly specialized muscular coordination and development such as is necessary for professional attainment in instrumental music or dance. We also know that such muscular training must be done in early childhood while physical growth is at its peak. The standardization of our schools absolutely prohibits the development of a genius such as Jascha Heifetz, who spent many hours a day for many years while very young to become one of the world's greatest violinists.

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Dr. Joseph E. Maddy, founder and President of the National Music Camp, Interlochen, Michigan, has been cited on many occasions for his contributions to music education. Dr. Maddy served as President of the M.E.N.C. and has been a professor of music at the University of Michigan since 1924. He is the recipient of the American Education Award, an Honorary Doctor of Music degree from the University of Rochester and he has received citations from the National Federation of Music Clubs and the National Association for American Composers and Conductors.

Academy students will begin each day with a two-hour period of training in their specialty, followed by six 40-minute academic recitation and study periods, followed by another 90-minute period of arts concentration ending at 3:00 p.m., when recreation and physical education programs take over until dinner time. After dinner, from seven to eight, will be devoted to lectures, recitals, chapel services and special rehearsals, followed by homework, practice or social activities until taps at ten.

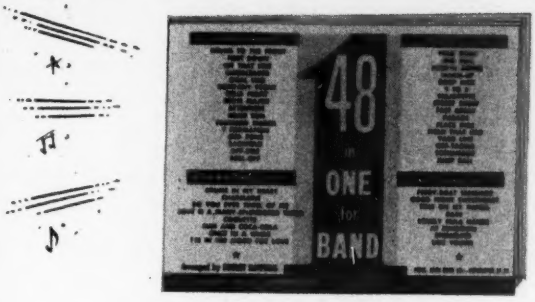
This program allows a maximum of 3½ hours per day for arts activities—*six days a week*—plus six periods a day for academic studies (also six days a week). Small classes (not more than 15 in academic classes) plus selective admission (IQ of 120 or equivalent) plus the latest audio-visual teaching and learning aids, provide assurance that students in this school may advance in all subjects to the limit of their talent, energy and ambition. In this respect Interlochen Arts Academy is unique in American education and will serve as a pilot school to show the way to develop leadership in creative arts fields—the way to world friendship and international peace.

Music offerings will include a 100-piece youth symphony orchestra, symphonic band, choir, chamber music, composition, conducting and private lessons in all instruments and voice. Frequent concerts, broadcasts, television performances and recording sessions will provide experience not available elsewhere in winter. Provision is being made for 300 students chosen for special abilities and limited to proper balance for effective classwork in arts fields. Scholarships are available for students of outstanding talent and attainment who need financial assistance. ▶▶▶

The First Annual Folk Music and Guitar Festival will be held at Grossinger's in Grossinger, New York, on September 4-10. Oscar Brand will be the host and The Limeliters are scheduled to appear. Free guitar clinics are offered and the meeting will also present the first intercollegiate folk music singing competition. Daily drawings will be held for guitars and records.

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ATTENTION
HOME RUN
FORWARD MARCH
T FORMATION
END ZONE
BACKFIELD
OFF-SIDE
ROLL-OFF

48 in ONE for BAND

MARCHES

FIELD GOAL
END RUN
FOURTH DOWN
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8 TO 5
MAJORETTE
STREET SHOW
FAST BREAK
PARADE
PLACE KICK
HOLD THAT LINE
YARD LINE
OFF-TACKLE
SCRIMMAGE
JUMP BALL

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TIME ON MY HANDS
FERRY-BOAT SERENADE
CHARMAINE
COQUETTE
RUM AND COCA-COLA
ONCE IN A WHILE
I'M IN THE MOOD FOR LOVE
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Playing the String Bass

THERON R. McCLURE



THE beginner who has learned to sound all the tones on the bass with a clear, in tune and full tone, and has developed the ability to read bass parts with some facility, may still be an ineffective player, unable to make a material contribution to his orchestra. The bass line is so important a part of the texture and rhythm of an orchestra that the addition of a single bass player who does know how to play effectively may bring about a surprisingly noticeable improvement to the effectiveness of the orchestra.

The bass provides an important rhythmic foundation for the symphony. One will observe that whenever the violins are found to be disorganized by difficulties of rhythm or ensemble, the basses have not been playing with them. A conductor is expected to indicate the rhythmic pulse of a musical passage, yet he cannot make a sound; in a very real sense he is helpless and must depend upon the basses to keep the music moving forward at the desired pace. The basses, however, may carry out this responsibility only if they play in an effective manner. It is not enough just to play the notes.

Bass viol "boom", or tendency of the large bass to resonate on a note long after the time for playing that note has passed, must be kept under control. In light, fast passages this may be accomplished by playing with a bouncing bow, preventing the bass from ever coming into full vibration. In heavier, fuller sounding passages this expedient is not possible, so the player should make his bow "dig in", pressing the string down so far that the instant the bow stops moving, at the end of a note, the sound from the bass will at once cease.

Avoid Booming

The player who listens carefully to the contribution that his instrument is making to the orchestra's rhythmic texture will find that this careful cutting-off of the tone is still not sufficient to keep the bass sound from booming. The greater wavelength of the bass tone tends to cause the bass sound to reverberate in an auditorium a little longer than the higher pitches do. Further, if there are several basses in an orchestra, their ensemble will not be perfect, and the cumulative tone of the several basses will surely last longer than desired.

For the reasons listed above, the players should play with a style which is basically *marcato*, or detached, each note a little too short. Only then will the bass make its proper contribution to the orchestra.

Other important principles employed in playing more effectively should be explained. The first is *ending on beat*. Notes should not be permitted to die out and fade away, unless a composer has asked for that effect (*morendo*). A note of some duration can be made to serve *two* rhythmic points and not just one, if its player is just as careful to stop it on a pulse as he was to start it on one. Jazz pianists as well as bassists (playing without bow) are aware of this principle. Since the tone from their instruments is not sustained, they play in a basically staccato style. Boom is minimized. An extremely staccato bass tone may be insured by plucking the string at the end of the fingerboard.

Interval leaps of more than a third tend to make music "jump forward" in time. Bass lines in marches are written with large leaps, "ump-ah-ump-ah" style, for this reason, each leap in the bass will make a marcher lift his knee smartly and step well ahead, whereas a chromatic bass line would have encouraged the marcher to shuffle along. Modern jazz, not conceived for dancing, requires a chromatic bass line, which should avoid leaps except when the melody or upper line is on a held note or rest, so added movement, to be supplied by a leap in the bass, is needed.

Rhythm in its larger sense is not confined to pulsation, for any factors which cause music to move, to progress away from the beginning and

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A former bassist in the Cleveland Orchestra and the Chicago Opera Orchestra, Prof. Theron McClure, presently associate professor of music at the Ohio State University School of Music, has written numerous articles and methods on the string bass. Dr. McClure received his Ph.D. from Ohio State University and his M.A. and B.A. from Western Reserve University. This article is reprinted by permission of the College of Education, Ohio State University, publishers of Dr. McClure's "Teaching the String Bass," a manual of technique hints.

toward the ending, is rhythmic. And conversely, any influence which impedes smooth forward movement of music is anti-rhythmic. The player should work first to remove the anti-rhythmic elements from his playing. The basic anti-rhythm is the false accent caused by:

- a careless extra "grunt" or "hiccup" made by the bow when changing direction.
- a sympathetic surge of the bow made simultaneously with a change of left-hand position.
- an awkward emphasis made in jerking the bow from string to string instead of preparing ahead of time for a smooth string-change.
- (in faking) making a leap of a fourth or fifth or larger when the melody is also leaping, thus causing the music to surge forward.
- the overemphasis of unimportant notes. Some notes are important, some are unimportant. The player should constandy strive to sort out the two kinds, and to leave the unimportant ones in the background, just as he leaves unstressed syllables in the background while speaking. Important notes are: Rhythmic points and tones which introduce new harmonies. Unimportant tones: Rhythmic fillers (such as passing tones) and tones of a harmony which has already been sufficiently introduced.

The reason for much of the present-day popularity of French style bow and the use of steel strings is the improvement in smoothness of tone which results from their use together. One suspects that sometimes these expedients may have been resorted to only because a player has not learned how to produce an effectively good tone. Tonal factors are complex: Bow speed and pressure, distance of bow from the bridge, the quality of vibrato, sensitivity of the fingers holding the bow, the condition, quality and adjustment of the instrument all contribute to the sort of sound that is produced. The influence of some of these factors should be discussed.

Really good instruments are hard to find, and most players are not willing to risk a large sum of money for an instrument when a moderate expenditure will seem to provide an orchestra with a good foundation tone. So the player has an ordinary bass. Its tone will be a little coarse and nasal. He should not favor this instrument, trying to play on it in a delicate and sweet manner in order to prevent it from sounding harsh. The contrabassoon player does not try to imitate the bass clarinetist's *chalameau*. The bassist should never practice timidly, but should have as his tonal objectives the bell-like ringing sound which comes only when the bass is operating at peak efficiency of resonance. His bow will search up and down the string for the point of maximum resonance. A shift from one tone to a much higher tone will surely require a shortening of the distance of the bow from the bridge. The bow will move faster while playing near the tip than it will when playing at the frog. After initiating an attack, the pressure of the bow upon the string will relax so that the hair will not act as a mute upon the bass, restricting the tone. The fingers of the left hand will press the string down so firmly that stopped tones will not sound different from open strings.

Fast Vibrato

It is pointless to play with a constant, fast, narrow vibrato which will be seen but never heard, and will only destroy the firmness and orderliness of the left-hand position. If one cannot vibrate at any selected speed or breadth of pitch, the vibrato is nothing more than a tiresome nervous tic.

One may learn correct and effective vibrato by practicing a slow rotation of the wrist, resulting in the rolling of the right side, bottom, left side, bottom, etc. of the finger against the string in a smooth, regular cycle. On the bass, only the rotation of the wrist will result in a change of pitch sufficient to affect the pitch of the instrument. It is suggested that a student observe the sound of the tremolo of the bass notes of a pipe organ to learn how broad fluctuations in tone must be in order to become even noticeable in the total organ tone.



The double bass has great potentialities and a considerable history as a solo instrument. Audiences always enjoy watching—as well as listening to—an accomplished bass soloist. It is doubtful whether a bassist can ever become a really fine orchestra player until he has mastered some of the more advanced solo literature for bass. Study in the upper positions will increase the perception of the lower-pitched notes which are so difficult to hear, yet mar the sound of an orchestra when played poorly.

Any instrument requires several years of practice for the development of a technique adequate to perform the symphonic scores. The bass student who has mastered *The 30 Studies* of Simandl, played well at metronome markings indicated on each study, is on the way toward achieving the necessary symphonic technique. He will need further acquaintance with the difficult symphonic passages and a high skill in coordinating rapid movement of the right and left hands. This integration of the movements of the two hands can best be developed through practice of very rapid scales. Since one cannot be both left-handed and right-handed, one or the other of the two hands should dominate in the coordinating of the two. Artistically speaking, the bow-arm should dominate. Neurologically speaking, the left hand should lead. Make your choice.

Most players are poor players. To ensure that he is not one of these, the student should constantly strive to improve, through self-criticism and the criticism of others. He should learn to play both well and effectively. Through effective playing the bass player can become the conductor's most valuable assistant.

OPERA FOR TEENAGERS

(*Continued from page* 22)

my father, Maestro Alfredo Salmaggi, started some forty years ago. My company, now in its seventh season, is one which, unlike most others, exists solely on box-office receipts and without subsidies of any kind. When I first conceived the idea of producing grand opera, I knew that the problems were multitudinous. The first and most dire need was for a theatre worthy of opera on a grand scale. For the first two seasons I was forced to utilize local high school auditoriums which, needless to say, weren't equipped for the highly technical needs of opera. I finally broached the subject to Mr. William McKelvey Martin, director of the Brooklyn Academy of Music, and it has been his kind acceptance and aid that made possible the giant strides we have made.

It pleases me to consider this enterprise the "minor" league of opera and, just as in baseball, the "majors" couldn't exist without drawing from the talent which is born, nourished and given experience in smaller opera groups. I have never felt that an opera company cannot exist without a major portion of European artists on its roster. To me, the American artist has taken his rightful place in the lyric fields. Witness Robert Merrill, Richard Tucker, Jan Peerce, Risë Stevens, Eleanor Steber, Roberta Peters, Leontyne Price, Jerome Hines and Cornell MacNeil, to name a few. Certainly an impressive array more than equal to the best Europe has to offer! I have also been most fortunate in securing some young artists whose future is a definite certainty from an artistic standpoint. Charles K. L. Davis is one example. This talented Hawaiian-born tenor, who in 1958 won the Metropolitan Opera auditions, is currently on our roster and it affords me great pleasure to allow this singer to make his New York début with our company. In another instance, I have been able to present unique talents such as Igor Gorin and Elaine Malbin to outstanding receptions and capacity audiences.

I feel that to keep this impressive list growing, new and talented singers must have a "showcase" and be given the opportunity to appear with a professional company before select audiences. Only in this fashion can they acquire the invaluable experience necessary to their artistic growth. This, incidentally, allows me to make one more concession to the teenagers. For once the characters in opera must be physically believable to the eye as well as vocally adept. It would be difficult to maintain the youngster's interest if the singers playing romantic leads fail to fit their description! Aside from that one concession, I strongly believe that opera must survive on its own particular merits. It must not be "watered down" or modernized or simplified and, most emphatically, *not translated!* Operas should be done traditionally, as befits any work of art in either the original French, Italian or German. If there is to be

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opera sung in English, and there is a dire need for it, let it be from those brilliant new works now available. People believe, and wrongly, that operas must of necessity be translated. But in so doing they forget that they lose most of the natural sound and musical flow of the opera. It seems to me that once a person has taken time to read the libretto and to familiarize himself with the characters, era, situations and results of an operatic story, then he can enjoy the work in its original foreign tongue. He needs to do this only once.

Selecting Talent

Fortunately, my background, aside from experience gathered as a member of an operatic family and a former operatic tenor, permits me to meet each problem without too much difficulty. I can select, with a practiced eye and ear, the best available young talent and, with a special nod of thanks to Mr. Rudolf Bing, ask guest artists from the Metropolitan Opera to complement my casts. Since the success of my enterprise depends solely on the box office, I have found that as an added impetus to hearing good opera, the public today wants to see and hear the stellar artists as well as new talent. Due to the response at the box office I have been able to present such operatic luminaries as Kurt Baum, Robert Merrill, Herva Nelli, José Ferrer, Salvatore Baccaloni, Cesare Bardelli, Alessio de Paolis, and such craftsmen as Kurt Adler, Carlo Moresco, Skitch Henderson, Earl Wild and Desire Defrere. This has enabled me to attract new crowds each season, and with a "weather-eye" out to the new crop of "converted" teenagers, I look to the future, operatically speaking, with high hopes. It is a certainty that no one gets rich putting on operas, and although the box office still registers "standing room only" on occasion, I still find that it has cost me several thousand dollars by the end of the year. Borrowing a phrase from Mr. Sidney Skolsky – "but don't get me wrong—I love opera!" – especially in Brooklyn, where I hope, with the help of its people, to keep it alive and thriving!

NEEDS OF A MUSIC CAMP

(*Continued from page* 30)

physical facilities are the basis of a music camp, but the students, the faculty and the staff are the core of the program. The accomplishments made and the benefits gained by this group during a season constitute the real value of a music camp.

In a summer camp a student should have an opportunity to study the instrument of his choice under the finest available specialist in that particular instrument. Such study will take place in private lessons, in sectional rehearsals, and in organizational practices and performances. It is most helpful for instructors to

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sit in with students in organizational rehearsals so that the students are completely supervised at all times. Much attention should be given to the quality of music played, and the student should be placed in an organization which can best meet his needs at his specific stage of musical development. In addition to private instruction and organizational participation, a student should also receive instruction in music theory.

One of the great values of the participation in a summer music camp comes from learning to listen to others. Here is where public performances are most important. During the summer a student will hear thirty-five to forty concerts, ranging from solo recitals to chamber music, orchestra, band and choral concerts. Thus a student who has been performing only in one type of program gains an overall view of the entire field of music. If a student did nothing but listen to concerts during his camp term, he would have experienced a worthwhile summer.

Securing the right type of faculty is one of the most difficult tasks in conducting a summer music camp. Members of the faculty should be very proficient in their own field and should be constantly up-to-date with their own instruments. They should be interested in young people and should have the ability to impart knowledge to them. The best counselors are those in the field of music or music education and those who are going to be teaching young people. The counselors should also participate in a musical organization.

If at all possible, faculty members and their families should live in the camp. Through seeing family life and musicians and teachers, students come to realize that musicians are *real* people. Equally important is the mingling together of faculty and students. At Transylvania, faculty members act as hosts for the student tables in the dining-hall. This seating arrangement, which is changed weekly, affords an opportunity for the students to take part in a variety of musical discussions covering every possible phase of music.

Another meaningful aspect of the student-faculty relationship comes from the campers' observing faculty members in practice sessions and in public performances. It is also invaluable to bring outstanding artists to live on the campus, where students may know them as people and observe them rehearse and perform as artists.

The basic aims and goals of a good summer music camp are not really complex; yet the overall effects are diverse and far-reaching. Students should naturally exhibit, by the close of the season, a marked degree of progress in their musical proficiency. Through concentrated study, supervised practice and varied listening experiences, students may gain in a six weeks' session as much or more musical training as in an entire year of regular school activity. The underlying purpose, however, should be to give students a sincere love for and an honest approach to music. Above all, they should find an outlet for self-expression and develop a deeper appreciation for the one universal language of mankind. ▶▶▶



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SONGS OF THE SHIPMEN

(Continued from page 32)

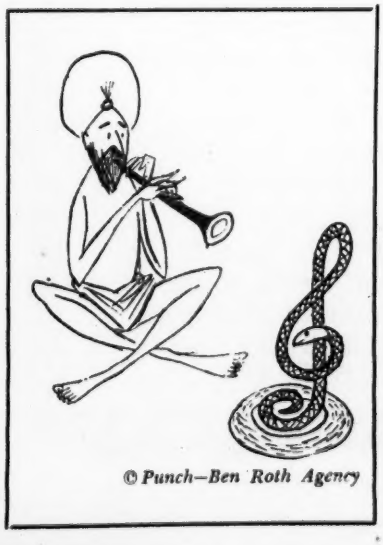
raised by the shantyman. This personage had to be quick to accept the shift in rhythm, abruptly dropping the stave he was singing and breaking forth into a tempo more suited to the new occasion. His memory had to be retentive and he needed the talent of improvisation, for when the regulation stanzas had come to an end and the job had not, he must quickly fill the breach with impromptu solos aimed at his shipmates, officers and the grub and so on, always derogatory and often ribald.

Many of these shanties in their entirety were hardly drawing-room ballads, a fact all collectors have had to contend with, and, I'm afraid, one of the major reasons why Victorian melody-makers, all brass-bound in their pristine smugness and hypocrisies, turned a blind eye to these rough and often obscene songs of sea-labour.

Hauling songs such as *Blow the Man Down* would be used for hoisting the heavy yards to which the sails were fastened. The shantyman stood at the "forehead" along with the bosun or second mate facing the rest of the men who tailed out along the rope. He would burst forth into the solo, usually with a wavering demisemiquaver of a cry, and before he had sung the last word of the solo the men would crash in with the noisy chorus twice jerking backwards savagely on appointed words in the refrain. In the case of the shanty in question—*Way* hey! *Blow* the man down!—the pulls would be on the words in italics.

As well as the heaving and hauling songs there existed shanties for pumping out the ship, for taking in sail and for ceremonial occasions.

In my first years at sea, at times in sail, in British, American, German and other ships, sometimes enacting the role of shantyman, I learned many of these old songs. From British, American, Scandinavian, German, French and other shipmates, sterling seamen all, I learned, noted down and stowed away in the chain-locker of memory hundreds of these fine old work songs, without a single thought of turning them into print. But in later more harmonious years while bosun of the Outward Bound Sea School, Aberdovey, Wales, I decided that the pen in some ways is mightier than the marlinspike — to misquote a landlubber! ▶▶▶



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THE MUSIC OF NIGERIA

(*Continued from page 34*)

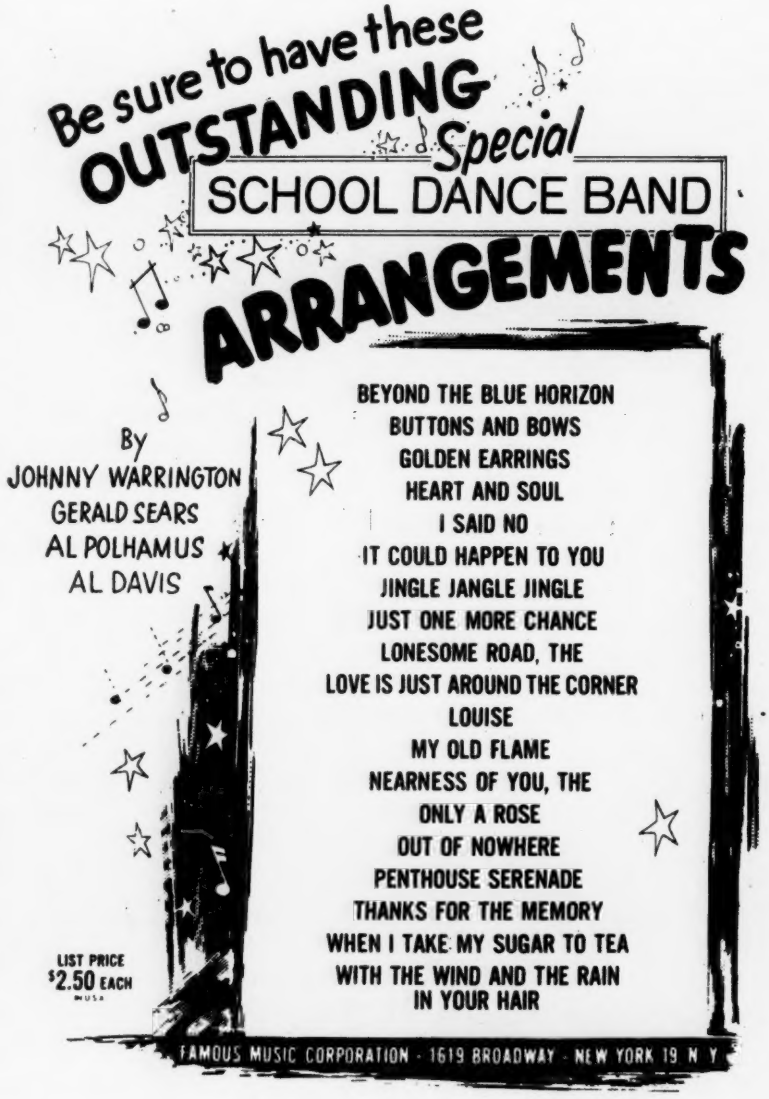
regions were the first to establish contact with Europeans. It is in these areas where one finds the Nigerian musician playing western instruments such as the trumpet, and the organization of dance bands similar to many of our small jazz combos. Many of the musicians are trained to play with skill, although a great many are reminiscent of some American jazz artists who enjoy the prestige and popularity gained from performing on a band stand, but who are oftentimes poorly trained.

The presence and impact of western culture on Nigerian music in the eastern and western regions of Nigeria is very apparent when we consider the dance bands and the imported types of instruments that are used. However, the most significant and probably most controversial western influence on Nigerian music is seen in the field of vocal music especially as it pertains to the musical efforts of missionary groups. It might be well to point out that although western style dance bands have gained terrific popularity among Nigerian audiences, the musical efforts of missionary groups have not fared as well. The failure of missionary groups to leave a musical impression in Nigeria is not to be interpreted as a religious issue or a resentment toward the interests of the various missionary groups which established lines of communication with Nigerian life and people.

Missionary groups made wide use of western melodies in an attempt to make their religious efforts meaningful to the natives. However, the missionary groups many times failed to fully understand that the majority of Nigeria's languages and dialects are tonal and that standardized western melodic lines cannot be easily fitted to the Nigerian language. It is not uncommon in the Nigerian language to find many words bearing the same spelling but varying in meaning only when each word has been given its proper inflection. Therefore, any musician attempting to set words to music in Nigerian for all purposes must be a poet as well as a musician to adequately treat the language problems posed by the inflectionary vocal peculiarities found in native languages and dialects. Similarities of inflections or phonetic emphasis can be found in our language, though probably not as frequently.

Although the western missionaries might have lacked the needed insight in regard to Nigerian dialects and their relative inflections, the impact of western culture and music remains alive. Typical is the case of Fela Sowande, an English-trained Nigerian musician, who has composed an *African Suite* based on native folk idioms but dependent on western techniques of composition and instrumentation. He is currently attempting to revive interest among Nigerians in their folk music, which many natives feel was suppressed by the missionary groups, who were careful not to use the native folk melodies they considered pagan.

Contrary to many common mis-



beliefs, the melodic and harmonic structure of Nigerian music is basically diatonic. A close examination of traditional folk music as well as the more complicated music used for rituals reveals an abundance of chromatic, subdominant and leading tone notes used in conjunction with various vocal inflections. The few harmonies found in Nigerian music grow out of an intricate contrapuntal treatment given various melodies rather than a definite system of harmony. Although the melodic structure is diatonic rather than pentatonic, Nigerian music is generally dissonant. Western music lovers who enjoy discords, polytonality and dodecaphony would feel quite at home when listening to Nigerian music.

It is difficult to include in any one brief paper an adequate treatment of Nigerian music. Nigeria is a large country whose peoples and music are as complex and diversified as the multiple languages, dialects and cultures they represent. Moreover, there have not been any significant musical scholars in Nigeria who have made any literary studies in an attempt to appraise the musical heritage of Nigeria on a national basis. As a result, world encyclopedias and musical periodicals cease to be the most resourceful references. However, with the many trained musicians such as Fela Sowande appearing on the musical scene in Nigeria, we might anticipate a definite flow of information on the subject, if not a renaissance in Nigerian music. ▶▶▶

ANALYZING THE EMBOUCHURE

(*Continued from page* 42)

determined by the diameter of the opening between the lips. This opening affects the timbre, producing a thin tone if too small and a nice full tone if open as far as possible for the particular note.

Do not confuse volume of sound with fullness of sound. Volume is obtained by forcing more air past the lips. Fullness is obtained by opening the lips.

Above all, do not allow the lips to shift about either horizontally or vertically on the mouthpiece in order to "help" reach the upper or lower range of the instrument. This practice will hinder rather than help instrumental range. Find the base position for the mouthpiece on the lips and stay there. This is not to imply that the mouth cavity, jaw and tongue cannot move but that the lip must not be shifted about on the mouthpiece. Simply tighten the lip muscles around the mouthpiece and the surrounding facial muscles for higher range and relax these embouchure muscles for lower range. Only by placing the mouthpiece in the same position of the lips each time and staying there throughout the range of the instrument, will one ever develop an embouchure that will enable one to endure prolonged playing without undue fatigue.

When embouchure muscles are properly developed and correct breath control habits are formed, the student should be able to perform on his brass instrument with a pleasing full tone throughout the range of the instrument for as long a period of time as is required or desired. ▶▶▶



Things You Should Know About . . .

AWARDS — The Orchestra of America and its Musical Director, Richard Korn, received the Citation of the National Federation of Music Clubs for distinguished service to our musical culture through presentations of American symphonic music. . . . Roger D. Vaughan recently won the $500 symphony prize of the 1961 Kansas Centennial Music Competition. . . . Dr. Joseph E. Maddy, President of the National Music Camp, Interlochen, Michigan, received a citation from the Midwestern Conference on School Vocal and Instrumental Music. . . . Dimitri Tiomkin's score for the motion picture *The Alamo* won the first Western Heritage Award in the music category. . . . Pianist Joseph Plon received the First Special Graduate Award by "An Hour of Music, Inc." The prize, a Town Hall recital, took place on April 16 in New York. . . . Western Reserve University presented an Award of Recognition to composer Clifford P. Barnes for his contribution to the music literature of school bands and orchestras. . . . The fifth National Arts Club Music Award was presented to Mrs. August Belmont, honorary president and founder of the Metropolitan Opera Guild. . . . Kay Grifel, of Eldorado, Iowa, won the $1000 Singer of the Year prize sponsored by the National Association of Teachers of Singing. . . . Arthur Delmoni, violin, Theodore E. Arm, violin, and Martin Yaged, clarinet, won the first three prizes of the Brooklyn Philharmonia Youth Contest. All contestants came from Brooklyn secondary schools. . . . Martin J. Kurka, of Appleton, Wisconsin, won the first prize in the F. E. Olds & Son, Inc. scholarship contest for his thesis entitled *A Study of the Acoustical Effects of Mutes on Wind Instruments*. . . . Dr. Felix Gans, of the Chicago Musical College of Roosevelt University, has been awarded a grant from the Swiss Cultural Foundation "Pro Helvetia" to present a series of lectures on Swiss music in universities throughout the mid-west. . . . F. Marian Walker has received a graduate fellowship from the American Association of University Women to study at Oxford University. She is presently assistant professor of music at St. Olaf College, Northfield, Minnesota. . . . Leslie Bassett, associate professor of theory-composition at the University of Michigan, has won the Prix de Rome in composition from the American Academy in Rome. . . . Composer Joseph Willcox Jenkins recently won the $500 Ostwald-American Bandmasters Association Band Composition Award for the outstanding original band composition of 1960. . . . Tenor George Shirley, a New York City resident, won the recent Metropolitan Opera Auditions which included a Metropolitan Opera contract and the Stuart and Irene Chambers Scholarship Award of $2,000. An apprentice contract and the Fisher Foundation Scholarship for $2,000 was won by Francesca Roberto, also of New York City. . . . Norma McLeod, a graduate student at Northwestern University, has been awarded the first Ford Foundation grant to study the peoples of the Republic of Malagasy through their music. . . . Werner Torkanowsky recently won the Walter W. Naumberg Foundation's conducting award. . . . Pianists Arleen Zachau and Joel Salsman won the instrumental competition of the Seattle Philharmonic and Choral Society.

CONTESTS AND AUDITIONS — Young composers may compete for a new German music award, the Beethoven Prize, which will be granted for the first time during the city of Bonn's 23rd Beethoven Festival in September. The contest is open to composers who have had their work performed publicly between April 1, 1959 and March 31, 1961. . . . An annual Dimitri Mitropoulos International Music Competition will be inaugurated in December by the Women's Division of the Federation of Jewish Philanthropies. Inquiries should be addressed to the competition at 130 East 59th Street, New York 22, New York. . . . The F. E. Olds & Son Scholarships in Music Contest will accept applications until June 15. The prize is for an academic paper related to instrumental music by students at an accredited school or department of music on the college and graduate level. The first prize is $500 and two other prizes of $350 and $200 are also available. Inquiries and manuscripts should be submitted to the F. E. Olds & Son Scholarship Committee, 7373 N. Cicero, Chicago 46, Illinois. . . . The Brooklyn *Eagle*, a daily newspaper for residents of New York City's largest borough, is sponsoring a contest for a song dealing with Brooklyn. The judges prefer recordings of the lyrics and music and all material should be sent to the newspaper at 130 Pierrepont Street, Brooklyn 1, New York.

INDUSTRY NEWS — Howard Lerner was named Consulting Advertising and Promotional Director for the Sam Fox Publishing Company, Inc. . . . Spencer Hagen was appointed Director of Public Relations of the Hammond Organ Company and Perce H. Congdon was named field sales training coordinator for the organ firm. . . . Dario Soria was recently named Division Vice-President, Commercial Records International Liaison of RCA Victor Records. . . . Allan G. Langenus was recently appointed to the education department of The Big 3 Music Corporation. . . . Emmanuel Vardi and Paul Meyers were named Co-Directors of the Classical Department of Kapp Records. . . . Carl Luoma has joined the sales department of the Bueschner Band Instrument Co. of Elkhart, Indiana, as midwest territorial sales representative. . . . Malcolm S. Asckenasy has joined the sales staff of the Chicago Musical Instrument Company.

SCHOOLS — The Yankton College Choral and Opera Workshop will be in session at the school's campus in Yankton, South Dakota, from June 26 through July 9. . . . Composer-conductor Leonard Bernstein has established the endowment for a full-tuition scholarship to be awarded annually to a music student at Brandeis University. . . . The Boston Conservatory of Music will hold its second Annual Piano Teachers Institute on June 27-30. It will be co-sponsored by the New England Pianoforte Teachers Association and will be held at the conservatory, 26 The Fenway, Boston. . . . A one-day workshop for teachers in the techniques of group piano instruction will be presented at Steinway Hall, New York City, on July 19, under the auspices of Bourne, Inc., music publishers. . . . An Organ-Choir Workshop will be offered on August 6-11 at St. Olaf College, Northfield, Minnesota, by the well-known Belgian organist, teacher and composer, Flor Peeters. Dr. Olaf C. Christiansen will preside over the voice and choral sections. . . . The University of Michigan School of Music will hold a conference in creative string teaching at its Ann Arbor campus from July 5-7.

BOOKS AND MUSIC — The International Music Calendar for 1961 has been released by the President's Music Committee of the People-to-People Program. It contains listings of all musical activities taking place during the year in 98 countries and is available at $2 from the Committee at 734 Jackson Place, N.W., Washington 6, D.C. . . . *Singers' Glossary of Show Business Jargon* by Al Berkman (Wilshire Book Company, Hollywood, 96 pages) is a concise and extensive dictionary of musical terms as well as slang expressions in common use. . . . A collection of choral music by the great composers for mixed voices (Broadman Press, Nashville, 63 pages) is now available. Among the composers represented are J. S. Bach, Gounod, Praetorius, Brahms, Schubert, Saint-Saëns, Purcell and Franck. . . . *Ear Training, Sight Reading and Ensemble* by I. Rudolph Katz and Ida Elkan (Clef Music Publishing Corporation, New York, 48 pages) contains a series of exercises to be performed by a violinist and pianist in all the major and minor tonalities. The book is designed to improve the ensemble playing of a violin-piano duo. . . . A group of works arranged for flute, three B♭ clarinets and bass clarinet are now available in the *Musical Paradigms from the Renaissance to the Present* series (Shoe String Press, Hamden, Conn.). The works include Haydn's *Rondo* from Opus 33, No. 3, Beethoven's *Menuetto* from op. 18, No. 5 and J. S. Bach's *Badinerie* from the *Suite No. 2 in B Minor*. . . . Kenneth Lisbon's *Chord Dictionary for all Keyboard Instruments* (Kenyon Publications, New York, 41 pages) graphically illustrates the various positions of the chords and presents the theory behind them. . . . *This is Music*, volumes two and three for second and third graders, are under the authorship of William R. Sur, William R. Fisher, Mary Tolbert and Adeline McCall (Allyn and Bacon, Boston, each volume has 168 pages). These books present musical texts and reading matter appropriate for this age group as well as pictures and stories. . . . J. S. Bach's *Chromatic Fantasy and Fugue* has recently been edited by Arthur Briskier (Carl Fischer, Inc., New York, 28 pages). The new release also contains a facsimile of a manuscript for the harpsichord. . . . Beatrice Landeck has compiled a delightful compendium of African-influenced songs entitled *Echoes of Africa in Folk Songs of the Americas* (David McKay Company, Inc., New York, 184 pages). The songs are arranged for voice and piano and the author has also included percussion accompaniments as well as explanatory matter. . . . *The Collector's Twentieth Century Music in the Western Hemisphere* by Arthur Cohn (J. B. Lippincott, New York, 256 pages) contains an analysis of the principal composers and compositions of our hemisphere as well as a selected discography. The text is clear and well-written and this volume can easily serve as a guide to contemporary music in the concert hall and as a source for the building of an American contemporary music record library. . . . *The Twilight of Franz Liszt* by Dr. Bence Szabolcsi, the distinguished Hungarian musicologist, discusses the last years in the creative life of Liszt, his subsequent decline in popularity and the radicalism of his late works. Dr. Szabolcsi's work (Publishing House of the Hungarian Academy of Science, Budapest, 135 pages) is available in a good English translation from John Brownfield, 207 East 84th Street, New York 28, New York. . . . Ruth Berges' *Opera: Origins and Sidelights* (Thomas Yoseloff, New York, 192 pages) gives the layman a guided tour of the operatic world—its composers and librettists—and presents interesting and relatively unknown data.

When responding to advertisements or information, your mention of Music Journal will be appreciated.

PUBLIC EVENTS — Mendelssohn's *Elijah*, Gilbert and Sullivan's *Iolanthe* and mezzo-soprano Mary MacKenzie will be heard at the Redlands Bowl, San Bernardino, California, on June 27, July 7 and July 11, respectively. . . . The soloists for Puccini's *La Bohème* at the Brooklyn Opera Company include Charles K. L. Davis, Salvatore Baccaloni and Olivia Bonelli. *Cavalleria Rusticana* and *I Pagliacci* will be performed by the company on May 13 and *Bohème* will be heard on May 6. All performances are at the Brooklyn Academy of Music. . . . J. S. Bach's *Mass in B Minor* will be performed by the Masterwork Chorus in Chatham, New Jersey, on May 19 and 20. . . . *Cantata on Texts by Chaucer* by Darius Milhaud will receive its première performance on May 10 at the State University of Iowa, Iowa City, with the composer in attendance. . . . The University of Colorado will present *Annie Get Your Gun* as part of its Creative Arts Program in Boulder on August 12 and 13. . . . The American Federation of Musicians will hold its national convention in Atlantic City on June 12-15. . . . The National Association of Music Merchants will hold its annual national meeting in Chicago on July 16-20. . . . The Piano Technicians Guild national meeting will be held in Los Angeles on July 24-27. . . . A seminar on acoustics for piano technicians will be held at Temple University, Philadelphia, on June 12-16. The session is co-sponsored by the university and the

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Piano Technicians Guild. . . . Nuremburg's Tenth International Organ Week will be held on July 17-25 and will present sacred and secular organ music from Bach to the present day. . . . Hofstra College, Hempstead, New York, will hold a Contemporary Arts Festival on May 3-14 and will feature the music of Darius Milhaud and Elie Siegmeister as well as the dancing of José Limon. . . . The Central City, Colorado, Festival will present Verdi's *La Traviata* and Donizetti's *The Elixir of Love* between June 24 and July 22.

APPOINTMENTS — Dr. Howard Hanson, director of the Eastman School of Music, has been appointed to the Concert Advisory Panel of the New York State Council on the Arts. . . . Harold Heeremans, professor of music at New York University and President of the American Guild of Organists, was recently named to the Standard Awards Committee of the American Society of Composers, Authors and Publishers. . . . Dr. William Paul Stanley has been designated as the new chairman of the departments of music theory and music history at the Music and Arts Institute of San Francisco. . . . Gunther Schuller was named editor of the newly established MJQ Music Publishing Company. The company is licensed exclusively through Broadcast Music, Inc. . . . John Brownlee, Director of the Manhattan School of Music and President of the American Guild of Musical Artists, has been elected to the Board of Directors of the Walter W. Naumberg Foundation. . . . George Mead, organist at Old Trinity Church, New York, and vice president of the American Guild of Organists, will be a visiting faculty members at Western Reserve University's Summer Program for Church Musicians in Cleveland, Ohio, from June 19 to August 1. . . . Thomas Canning, a member of the composition and theory faculties at the Eastman School of Music, was named R. T. French Professor at the University of Hull, England, for the 1961-62 academic year. . . . Edwin E. Stein, Dean of the University of New Mexico's College of Fine Arts, has been named Dean of the Boston University School of Fine and Applied Arts. The appointment is effective July 1. . . . Harry Fox, agent and trustee of the Music Publishers Protective Association, has been named chairman of the Music Committee in the Commerce and Industry Division of The Salvation Army 1961 Appeal. . . . Warren A. Scharf has been appointed head of the Hastings College Department of Music, Hastings, Nebraska. . . . Irving Sarin was recently appointed instructor in trumpet and brass ensemble at the University of Wichita. . . . William Schuman, President of the Juilliard School of Music, has been named chairman of a music advisory panel of the United States Information Agency. . . . Gianna d'Angelo, American-born coloratura soprano, has recently jointed the Columbia Artists Management roster. . . . Jerry E. Sirucek, oboist with the Chicago Symphony Orchestra since 1941, and James Pellerite, solo flutist with the Philadelphia Orchestra, have been appointed faculty members of the Indiana University School of Music in Bloomington. . . . ASCAP President Stanley Adams recently announced the appointment of Herbert Gottlieb to the Society's West Coast office as a general advisor. . . . Composer William Bergsma has been named Associate Dean of the Juilliard School of Music and Dr. Gideon Waldrop, presently a music consultant in the Ford Foundation's Division of Humanities, has been appointed Assistant to the President of Juilliard.▶▶▶

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Yes, all these things and nothing less.
You have these things? Well, you need more,
And this is really the simple core,
A musician must wear many coats,
But he also has to read the notes!

—Lorraine Giroux
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WORKING TOWARD A SINGING CAREER

(*Continued from page* 24)

French fluently and then because the music has a strong appeal. To study these things I went to the people who know them best—Frijsh, Grey-Monteux, Mary Garden (for Mélisande) and Canteloube to learn his songs. While living in France I have made the effort to learn songs of contemporary French composers and then to sing them for their authors for their advice and criticism. So I have met Milhaud, Sauget, Delannoy, Poulenc, Jean Francaix, Marcel Landowski, Pierre Wissmer, etc. Now I have a repertoire which is of interest to important radio stations in Europe (for example, I will soon do my third program for the Norddeutscher Rundfunk in Hamburg) and to conductors in Europe and in the United States.

To show you what can happen with one piece of unusual repertoire, I first learned Ravel's *Shéhérazade* at the Monteux conducting school in Hancock, Maine, in 1955. The next winter I went to Madeleine Grey in Paris to prepare it further, as Mr. Monteux had asked me to sing it with him in the spring in Birmingham and with the BBC Orchestra in London. These performances were not bad for first ones but I felt the piece needed more work, so I continued studying it off and on for years with Mme. Grey, Mme. Frijsh and Mr. Monteux. Then Mr. Monteux gave me another chance at it, in Wichita, in January 1960. Now it had really begun to jell and he was pleased enough to have me do it with the London Symphony in April, the Hamburg Philharmonic in October and the Pittsburgh Symphony in January, 1961. So I have had twelve performances of this one work already.

Let me suggest one other piece of advice. When your voice is sufficiently ready to tackle repertoire, work with a tape recorder. It will help you to hear what is lacking, and later you can make good tapes which can be used in lieu of a personal audition. However, do not send a tape to anyone unless you first write, or see them, and they request it from you. *Bonne chance!* ▶▶▶

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Contemporary Music in Our Schools

KARL M. HOLVIK

THE controversial subject of the use of contemporary music in secondary education extends back to my college days, when I first studied composition. During the intervening years I have become all the more convinced that we as teachers and conductors have a genuine and serious obligation to our students in music. This obligation can be stated quite briefly: to give our students the very best music possible.

This music can, and should, represent all periods of our musical heritage. In both the vocal and instrumental fields there is a wealth of excellent music available, and each year our publishers manage to bring out a few more gems both old and new. I am sure that everyone in this profession had noticed in recent years the great wealth of music of the Baroque period being made available, in excellent arrangements, for our bands and orchestras. None of us should pass up the opportunity of including this sort of music in our programming.

What of contemporary music? This too is available in increasing abundance. But, one must look farther than to the date of copyright when selecting music which can be called "contemporary." There is a great demand for "new" music for our instrumentalists and vocalists, but is it really "new"? Is 1961 music necessarily contemporary? By no means. Even when it is composed in rather jazzy, bouncy settings it is not necessarily contemporary, since it may be nothing more than a watered-down rehash of 19th century sentimentalism, or even twentieth-century emotionalism for that matter.



To be truly contemporary, music must be an accurate reflection or expression of the spirit and the mood of the times and should employ the best of its idioms and technical devices. One would even ask it to be refreshing in the truest meaning of the word, an attempt to avoid or escape the tradition-bound captivity in which much music finds itself.

May I mention one example? It is our pleasure to have Dr. William P. Latham on our staff at the Iowa State Teachers College. His very fine music is available for band, vocal and orchestral performances and is becoming widely known. One of his finest works, in my opinion, is still awaiting publication: *A Quiet Tune*. This composition, writ-

(*Continued on page* 70)

Dr. Karl M. Holvik, assistant professor of music and Director of Bands at Iowa State Teachers College, Cedar Falls, is chairman of the North-Central Division of the College Band Director's National Association. He is also a member of the American Bandmasters Association, the American Association of University Professors and the Music Educators National Conference.

MUSIC FESTIVALS

EUROPEAN music festivals are one of the major attractions for tourists and each year dozens of outstanding works and groups can be heard across the Atlantic. Every form of music is to be heard, from little-known operas to marionette performances based on great scores, from ballet to chamber music, and from recitals to major orchestral concerts. As many festivals sell out quickly (i.e. Bayreuth, Salzburg and Spoleto) it is advisable to make plans immediately and to acquire tickets for these major events at the present time.

The events are listed chronologically, as of their opening dates. Additional information is available from the tourist offices of the various European governments and from travel bureaus and agents.

Bordeaux, May 5-May 20; Prague, May 12-June 4; Copenhagen, May 17-May 31; Glyndebourne, May 23-August 20; Bergen, May 25-June 11; Vienna, May 27-June 5; Venice, May-June; Zürich, End of May-June; Lausanne, End of May-June; Bath, June 1-10; Stockholm, June 4-16; Helsinki, June 6-12; Spoleto (Italy), June 15-July 16; Aldeburgh, (England), June 10-25; Dublin, June 11-18; The Hague, June 15-July 15; Strasbourg, June 16-June 27; Granada, July 9-31; Dubrovnik, July 10-August 24; Split (Yugoslavia), July 15-August 15; Bregenz (Austria), July 21-August 19; Bayreuth, July 23-August 25; Prades, July; Salzburg, July 26-August 31; Santander (Spain), August 1-31; Athens, August 1-September 10; Comblain-la-Tour (Belgium), August 4-6; Menton (France), August; Stavelot (Belgium), August 10-25; Munich, August 13-September 9; Gstaad (Switzerland), August 15-30; Lucerne, August 16-September 9; Edinburgh, August 20-September 9; Ghent, August 27-September 10; Liège, September 1-14; Besançon (France), September 7-17; Perugia, September 10-22; Berlin, September 24-October 10; Brussels, November 29-30. ▶▶▶

The Greater Boston Youth Symphony Orchestra has received a grant of $2,000 from the Boston Committee of the Permanent Charity Fund, Inc.

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CIVIL WAR CENTENNIAL

These works are of special interest for the programs being held as part of the Centennial Celebration of the Civil War. One, a most effective setting of Lincoln's Gettysburgh Address, is the epitome of the meaning and spirit of that whole titanic struggle. The music, by Robert W. Gibb, captures all the poignant significance and communicates it to performers and listeners alike. The other, a bit more difficult, is Harvey Gaul's setting of some texts from Lincoln's prayers after the Battle of Bull Run. This is a short, dramatic piece imploring God's help and blessing. Either or both would be ideal for your program!

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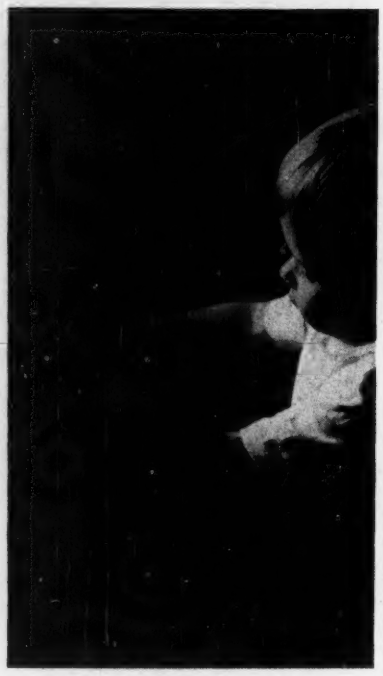
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AMERICA'S CULTURAL HERITAGE

(Continued from page 12)

more fully developed national culture which is a sign of national maturity, pride, strength and inspiration.

Government interest in music and art in general offers a forward-looking prospect that can rank in national significance with social security, minimum wage laws, unemployment insurance and Federal aid to hospital construction. All of these programs are now accepted and regarded as integral parts of our society, both indispensable and beneficial. When the U. S. Arts Foundation is instituted, it will be recognized as an equally vital contribution to our rapidly changing times.

This legislation would not be the first concerned with the living arts. In 1891, the National Conservatory of Music was incorporated by an act of Congress and men like Chauncey Depew, Fitz-Hugh Lee, John Hay and Enoch Pratt served as trustees. ANTA operates under a Congressional Charter granted in 1935, and its place in the world of theater and music is well known. In 1958, when the need to overcome our cultural lag grew distressingly evident, the United States took steps to establish a National Culture Center in Washington, D. C. This is a fine project, yet it does not meet the whole problem. We need direct encouragement and assistance to the performance of the arts and the artist. We need greater availability for country-wide cultural participation.

In this age of space satellites and intercontinental missiles, we should resist any tendency to discount the importance of our potential in the "cold war."

It is easy to concentrate on the more absolute results of scientific development and to lose sight of the influence and values of music and other arts as an expression of our culture and democratic civilization. We cannot allow this to happen and our advancement as a free society must encompass many fields for many purposes. In this respect our exchange activities with other countries—both in front of and behind the Iron Curtain—demand our best.

Other countries, governed much like our own, with similar traditions and institutions, have successfully sponsored national arts programs. In Great Britain and Canada, two of our closest allies and countries most similar to us in character, aid to the arts has greatly stimulated and broadened cultural horizons. In 1946 Great Britain created the Arts Council of Great Britain, a corporation under Royal Charter designed to develop a greater knowledge and understanding of the arts. It operates on an appropriation from Parliament supplemented by private gifts and endowments and helps make up the financial difference between box office receipts and costs of operation for artistic ventures. The Canadian Arts Council runs on the interest from a large trust fund and was set up to "encourage the arts, humanities and social sciences."

Our allies are not the only ones concerned with these programs. The Soviet Union places great emphasis on Communist participation in the cultural as well as political aspects of world affairs. The Kremlin spends large amounts of money on music, theater and the dance, and directs a steady stream of artists and performers throughout the world, creating a strong international influence. We are only beginning to show our theater and music abroad, while they have been doing it for years. Inadequate appropriations plus the lack of a national arts policy limit our own opportunities. Our American living arts will be recognized internationally only if we give them a healthy chance to flourish at home. The Federal Government can give them this chance.

I am advocating a program that costs little but provides a great deal. Music and the arts can and should be strengthened in various ways through a United States Arts Foundation. Our heritage is steeped in the arts expressing each period of our history but our emphasis has not been enough on the arts. The Foundation would help correct this situation and improve our position on the cultural stage of the world. We would be enriching the lives of our own people while demonstrating our enlightened maturity to all. ▶▶▶

In and Out of Tune

SIGMUND SPAETH



THE distinguished composer-conductor-educator, Dr. Howard Hanson, recently contributed a stimulating article to the New York *Herald Tribune* on the general subject "What Is Good Music?" In it he stressed the conviction that good music must "communicate," thereby automatically eliminating the haphazard experiments on sound-tape and other electronic robot techniques and implying some doubt as to the validity of even so mathematical a system as the "12-tone row."

A little later, in the same paper, another outstanding musician, Abram Chasins, expressed similar ideas in a frank interview with columnist John Crosby. In both cases the emphasis was placed on the human equation, with a clear repudiation of the growing theory that art of any kind can be produced by merely mechanical means.

This reporter long ago defined an artist as one who succeeds in transferring his own thoughts, moods and emotions to others through his command of a means of communication. Anyone at all may quite sincerely experience thoughts, moods and emotions, but this does not make him a creative artist. It is only when he has mastered a technique that sooner or later inevitably conveys his experience to others that he can honestly lay claim to any such distinction.

THIS is the real impasse faced by contemporary music. Unquestionably many of our serious composers are entirely sincere in expressing themselves, and there is no denying their possession of an elaborate technique which in their own minds probably constitutes a means of communication. With equal certainty it may be claimed that most of this material is cordially hated by the average listener and that even its apparently enthusiastic supporters are far too often indulging in a peculiar combination of hypocrisy and snobbery.

That the best of contemporary musical composition represents a technical advance over the established classics is undeniable. Whether or not this constitutes an *improvement*, however, is open to question. What we hear today is certainly a *different* although not necessarily a *better* music than was written in the past.

It may be worth noting that the most sincere and effective exponents of the current style of composition are just as enthusiastic about a recognized classic. It is sometimes hard to believe that such a conductor as Leonard Bernstein can be so completely thrilled by a Haydn or Mozart symphony and then, perhaps on the same program, exhibit the same ecstasy over the work of a Berg or a Webern. (In this case one is forced to assume that Mr. Bernstein actually loves every type of music that seems to him supremely well done in its particular style.)

ONE result of the attitude practically forced upon musical interpreters as well as critics by today's composers is that almost every work of long standing in the repertoire comes to be regarded as "old hat," no longer to be taken seriously, regardless of the manifest preferences of the public. Actually this is far from true. What the critics and many of the artists themselves resent is the weak imitation of a style that in its highest form is admittedly immortal. They do not really object to the style itself, but rather to its application to commonplace materials, lacking the inspiration of true genius.

Music written in the new style is sure at least to sound "different," and it may be years before its aesthetic value can be properly appraised. ▶▶▶

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THE FRENCH ART SONG

(*Continued from page* 16)

singing, one must pronounce the text with extreme clarity and with special emphasis on the vowel sounds, which should be felt as if they were concrete things ringing against the back of the front teeth.

In French art songs I stress a knowledge of the musical meaning of the material; a clear concept of the poem; an ability to conduct the voice from pianissimo to fortissimo, from dark to bright, from legato to staccato; faithfulness to specified dynamics and tempi; understanding of the mood and color of each song.

Personal Reaction

To all these criteria for successful interpretation I add one more indispensable element—the personal reaction of the singer to the work in question, all the mental and physical feelings that are awakened in relation to the song. For, to me, a song takes place in daylight or darkness, in an open or closed place, in a given season. It makes its interpreter feel younger or older, brightens or depresses him, affects his breathing and posture and so forth. In other words, a song will suggest its setting and atmosphere like a scene in a play. The deportment of the singer who performs it must fit into that setting.

An extremely important point in the successful projection of a song is the establishment of identification of the protagonist or narrator. Rather than allow young singers to skim the surface of a song's content, I stress that they must always "be someone" in each composition—a young girl, a bystander, a lovesick swain—a role almost always designated, no matter how vaguely, in the poem. For example, if I sing a love song I want to see the loved one I sing to; I want to see her as a real person standing, sitting or lying beside me; I want to identify myself with the characters depicted in the song text. Sometimes they are good people but, in several Mephistophelean songs, the artist must feel that he is the devil himself!

The belief that there are several absolutely separate schools of vocal technique is a common fallacy among singers. I consider that there is no difference between good singing in French, Italian or German and there is only the singer to blame if the audience becomes convinced that French is nasal, German guttural and Italian but a series of beautifully flowing vowel sounds. Thus, whatever is learned in a French master class can be carried over into other repertoires as well.

There is neither time nor place in master classes for vocal teaching or advice, not only because many students often participate and perform a great deal of material, but also because the instructor must leave technique to the student's own teacher or coach. But since some interpretation problems can be immediately traced to physical vocal difficulties or mistakes in production, certain adjustments in diction and dynamics often go a long way toward correcting inadequacies of prior derivation. Moreover, complete sincerity of interpretation and the power to immerse oneself deeply into the song are factors which often create miracles in solving technical problems which, considered as such, seemed impossible to surmount. Accenting interpretive aspects may help to relieve the obsession of technical thinking, so detrimental to good singing, which is always simple and guided by common sense.

To further relax the tension under which some students tend to perform, I always suggest that the singer breathe whenever necessary, though always with the sense of the words and phrases in mind. I also do not believe in imposing strict, so-called "traditional" tempi on the song repertoire covered in the classes, as there can be no rigid rules governing this highly individual interpretive matter. The students respond enthusiastically to certain principles in which I strongly believe—that each song requires a different "voice" and that the words are like containers into which the voice is poured.

In conclusion, I feel that my task is accomplished if I help my students to understand that, in a song inspired by Baudelaire and composed by Debussy, the essential is

to re-experience the emotions felt by the poet when he was writing the text, while attempting to recreate the sounds Debussy heard as he was composing the music. For the interpreter should actually be as unobtrusive as possible, regarding himself only as the living physical medium through which the creative genius of poet and composer speaks on, when they are no longer able to speak for themselves. ▶▶▶

TEACHING WITH TAPE RECORDER

(*Continued from page* 44)

instruments or the voice can be of great help. For instance, an explanation and demonstration of specialized bowings on the violin, made by a violinist friend, would be of great service to an instrumental teacher who is a band specialist. He, of course, could return the favor by making tapes of examples of unusual fingerings, tonguing and the like, on his major instrument.

The conductor of a choir can improve his own techniques by using tapes made of his rehearsals. He can listen to the performance of his group away from the rehearsal, noting places that need correction and polishing; he can send tapes to friends or authorities for criticism and suggestions. A tape of a rehearsal or a lecture-type class reveals in a deadly fashion that directions are not clear and explicit, that time is wasted, that one's own diction is not clear and precise, that one's work is not planned, organized, or presented well. Upon hearing himself teach, the instructor may suddenly realize why his choir or class is inattentive and why discipline is lax.

Dictation lessons can be taped, using instruments or voices, rather than the piano. For instance, four part dictation played by a string quartet, or woodwind, brass, or vocal ensemble, can give valuable training; in almost every instance, dictation is given using only the piano. Rhythmic dictation given on a sustaining instrument is quite different in sound than the percussive quality of the piano.

In the applied music area, a tape recorder in the practice room can be of immense benefit to the individual student in his practice. It has been found that frequent checking of his practice by means of the recorder by the student results in much faster and better progress. A record of the individual progress of a student can be kept by the teacher through tapes of the student's work at periodical intervals.

The recorder can be used in tryouts for the choir, giving the conductor an opportunity to re-hear the applicant, and a means for better evaluating the candidate's potential value to the group.

An archive of reels made of performances can be kept for future comparison, and for a historical record of music events in the school. Overall growth and improvement can be fostered. ▶▶▶

MUSIC CAMPS

(*Continued from page* 5)

gene, Oregon (June 19-August 11); the University of Colorado College of Music, Boulder (June 16-August 25); Stanford University, California (Choral Workshop: June 26-July 25; Colloquium in Music Education: June 26-July 22; Summer Youth Orchestra: July 23-August 6; Renaissance and Baroque Institute: July 24-August 19); Chicago Musical College of Roosevelt University (June 26-August 4); Singing City (Philadelphia) Summer Workshops in the Choral Art (August 7-13 and August 14-23); Ithaca College School of Music, Ithaca, New York (June 27-July 7); Western Reserve University Summer School (June 19-July 29); Tally-Ho Music Camp, Livonia, New York (July 2-August 13); the Summer Music Camp at Western Michigan University, Kalamazoo (July 9-23); Fine Arts Summer Camp of the University of West Virginia, Clifftop, W. Va. (July 30-August 19); and the Lake Tahoe Music Camp (August 6-19), affiliated with the University of Nevada, which has on its faculty Julius Baker, flutist, and outstanding representatives from all fields of music. ▶▶▶

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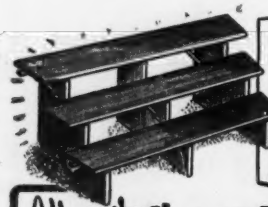
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New Recordings

POPULAR — *For Singers Only* by Phil Moore is a 12-inch record containing orchestrations which accompany the student vocalist. There are four editions of this kit—which includes lyrics and orchestrations in brochure form—ballads, torchy 'n' blue, cool jazz 'n' rhythm and sophisticated songs. The albums are available from Mr. Moore at 152 West 57th Street, New York 19, New York. . . . The eminent American composer, Elie Siegmeister, has prepared and narrated a new album which introduces the layman to music and which also serves as an admirable source for musicians. Entitled *Invitation to Music* (Folkways Records) the item is accompanied by an informative and musically illustrated brochure. . . . The first recording of Rossini's delightful one-act opera *La Cambiale di Matrimonio* (Mercury Records, 2 discs) is given a sparkling performance by an adept cast which includes Renata Scotto, Rolando Panerai and Nicola Monti. The Virtuosi di Roma are conducted by Renato Fasani in this deluxe edition which also has an informative and attractive libretto. Rossini's opus is truly *opera buffa* in the best 19th century tradition. . . . George Szell and his Cleveland Orchestra are heard in a four-record album devoted to the symphonies of Robert Schumann, the *Piano Concerto in A Minor* and the *Manfred Overture* (Epic Records). Leon Fleisher is the fine piano soloist and Maestro Szell's vibrant performance will cause music lovers to often return to the many merits of the symphonic works of Schumann. . . . Soprano Leontyne Price, of Metropolitan Opera and television fame, is represented this month by an aria recital (RCA Victor Records) from the Verdi and Puccini repertoire, from *Il Trovatore* to *Turandot*. . . . Wagner's *Der Fliegende Holländer*, featuring the voice of Dietrich Fischer-Dieskau (Angel Records, 3 discs), is presently in the stores. Other members of this distinguished cast are Marianne Schech, Gottlob Frick and Rudolf Schock. Franz Konwitschny conducts the Chorus and Orchestra of the German State Opera, Berlin. . . . The great Russian pianist, Sviatoslav Richter, can now be heard in an inspired reading of two Beethoven piano sonatas, the *Sonata in A flat, op. 26* and the *Sonata in F Minor, op. 57 "Appassionata"* (RCA Victor Records). Needless to say, the performances are sterling. . . . Grant Johannesen, an American pianist of excellent reputation, is heard performing the piano works of Gabriel Fauré in a new two-record album (Golden Crest Records). Musicians and laymen should indeed be grateful to this company for recording such attractive but little known music. . . . Before one condemns the entire electronic music school on general or esthetic principles, one should give Henk Bading's music a hearing. Mr. Bading's work, *Capriccio for Violin and Two Sound Tracks, Genese (music for five audio-frequency oscillators)* and the ballet *Evolutions* can now be given an evaluation (Epic Records). The composer is a genuine Post-Romantic melodist writing in the electronic idiom. . . . The harpsichord is back in style as a genuine instrument worthy of the efforts of contemporary composers. Sylvia Marlowe, the reigning queen of the harpsichord, has recorded a group of American works for this instrument (Decca Records). The composers represented are Ben Weber, Virgil Thomson, Vittorio Rieti, Harold Shapero, John Lessard and Arthur Berger. The works contain great interest and open up new vistas of composition for keyboard instruments. . . . George Frederick Handel's *Ode for St. Cecilia's Day* is given a reputable reading by Leonard Bernstein and the New York Philharmonic Orchestra with vocal soloists Adele Addison and John McCollum (Columbia Records). The chorus is the Rutgers University Choir and the complete text is printed on the album jacket. . . . The late Sir Thomas Beecham lives again through one of his last recordings, Brahms' *Symphony No. 2 in D Major* with the Royal Philharmonic Orchestra (Capitol Records). Beecham's Brahms is

as articulate and correct as the "king's English." . . . A group of secular and religious works by Josquin des Préz as performed by the New York Pro Musica conducted by Noah Greenberg (Decca Records) is now available. The principal selection on this album is the *Missa Pange Lingua,* a seldom heard and even more rarely recorded work. . . . More Wagner on record this month comes from the Detroit Symphony Orchestra and its conductor, Paul Paray (Mercury Records). The works performed, in the French manner, are *Wotan's Farewell and the Magic Fire Music,* the *Rienzi Overture, Der Fliegende Holländer Overture* and several instrumental passages from *Meistersinger.* Of historical and vocal importance is the reissue of the famous Helen Traubel-Lauritz Melchior-Arturo Toscanini February, 1941, broadcast of duets from Wagnerian opera. The orchestra used is the old NBC Symphony and the excerpts are from *Die Walküre* and *Die Gotterdämmerung* (RCA Victor Records). . . . Jussi Bjoerling's death a short while ago left a noticeable void in the operatic world, an emptiness which is partially being filled by a disc containing the Swedish tenor's recordings between 1936 and 1948 (Capitol Records). The arias sung are mainly from the Italian and French repertoires, with an emphasis on the former. . . . Cellist Gregor Piatigorsky is heard in a new recording of Dvorak's *Cello Concerto in B Minor* with an accompaniment supplied by Charles Munch and the Boston Symphony Orchestra (RCA Victor). . . . In the popular music field there is a new disc by Sammy Davis, jr., *The Wham of Sam* (Reprise Records), Frank Sinatra is heard in a series of 12 numbers on *Ring-A-Ding Ding!* (Reprise Records), Dick Schory's Percussion and Brass Ensemble's new *Runnin' Wild* (RCA Victor), Ella Fitzgerald on *Ella's Golden Favorites* (Decca Records), *My Golden Favorites* sung by Bing Crosby (Decca Records) and tenor saxophonist Ben Webster's *The Warm Moods* (Reprise Records). . . . France is letting its voice be heard among exponent's of the art-song in the person of baritone Gerard Souzay. M. Souzay is represented by a Schumann song album devoted to the complete song cycle *Dichterliebe* and several other pieces (Epic Records). He is accompanied by Dalton Baldwin and M. Souzay proves to be a very convincing Lied singer. . . . The art of Tito Schipa, one of the reigning tenors of an earlier decade, is preserved on a recent disc (Great Recordings of the Century, Angel Records) devoted to arias and Italian songs. An illustrated booklet describing the tenor's life, style and containing the texts and translations of the works sung is included. . . . Guitar enthusiasts can hear Vivaldi's *Concerto in D Major for Guitar and Orchestra,* J. S. Bach's *Chaconne in D Minor* and the contemporary *Concierto Levantino for Guitar and Orchestra* by Manuel Palau performed by Narcisco Yepes and the Orquesta Nacional de España conducted by Odon Alonso (London Records). Of the three works presented, all of importance, the contemporary piece is most interesting. . . . Pablo Casals and Fritz Kreisler can be heard in Dvorak's *Cello Concerto in B Minor, Op. 104* and Brahms' *Violin Concerto in D, Op. 77,* respectively, as part of the Great Recordings of the Century series (Angel Records). Orchestral support for the Dvorak concerto is supplied by George Szell conducting the Czech Philharmonic Orchestra and in the Brahms work by Sir John Barbirolli with the London Philharmonic Orchestra. In spite of the age of these recordings the sound is quite clear and the performances are of the highest order. . . . Mme. Rosina Lhevinne is a familiar figure in the halls of the Juilliard School of Music and only recently has she become equally familiar in the recording studio. Mme. Lhevinne can now be heard in Mozart's *Piano Concerto No. 21 in C Major, K. 467,* with Jean Morel conducting the Juilliard Orchestra (Columbia Records). . . . Debussy's *La Mer* and Richard Strauss' *Don Juan* are available on a new disc by the Chicago Symphony Orchestra and its conductor, Fritz Reiner (RCA Victor). Both performances demonstrate Mr. Reiner's control and interpretive insights. . . . . Two new albums dealing with the organ music of France and Spain have just been released. André Marchal is heard at the organ of the Crouse Auditorium of Syracuse University in a program of French organ music (Westminster

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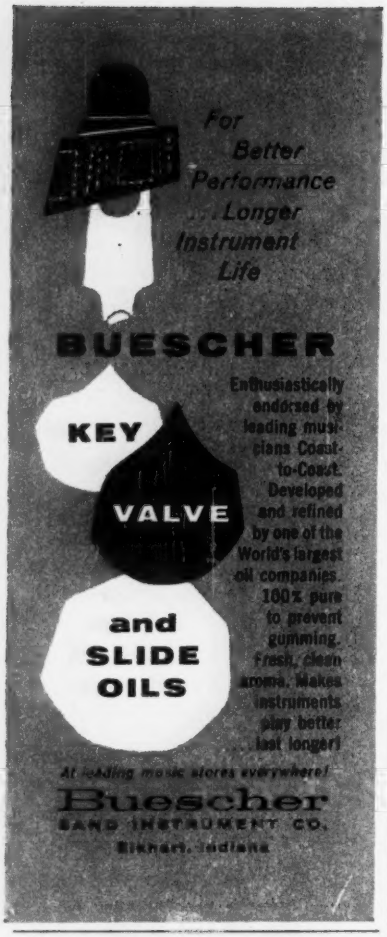
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Records). The composers included are Charles Tournemire, Oliver Messiaen, Augustin Barié, Louis Vierne, Ermend Bonnal and Jehan Alain. *Six Concertos for Two Organs* by the newly discovered Spanish composer of the 18th century, Padre Antonio Soler, are played by E. Power Biggs and Daniel Pinkham (Columbia Records). The music is both fascinating and well played. . . . Music of the Renaissance can be heard on a record made by the Immaculate Heart College, Los Angeles, California. The pieces included cover the music of the French, Flemish, Italian and English schools and are performed by the college's Madrigal Singers. Composers represented are Lassus, le Jeune, Byrd, Vecchi, Banchieri, Rameau, Purcell, Bull, Monteverdi, Farmer, Ford, Vautor, Daquin and Passereau. . . . Among the notable popular releases are *Ethel Smith Swings Sweetly,* an album of organ favorites (Decca Records); *Pete Fountain's French Quarter,* New Orleans jazz (Coral Records); *Lotus Land,* Gene Rains and his Group in a series of Hawaiian pieces (Decca Records); *The "New" Old Refrain,* played by Dick Kesner and his Magic Stradivarius (Coral); and *Sing and Sway With Sammy Kaye,* arrangements in the Kaye manner (Coral). . . . All music educators should look into the Magic World of Sound series, a group of records aimed specifically at certain age groups. Additional information is available from The Magic World of Sound, 609 Fifth Avenue, New York City. ▶▶▶

CONTEMPORARY MUSIC IN OUR SCHOOLS

(Continued from page 62)

ten for our Chamber Band in 1956, sparkles with newness and life. It features incidental solos for English horn and muted trumpet. The harmonic background of this work is quartal, the rhythm is a slow three-four, and the sound is very exciting indeed. It would be unfair to play this work with a large, symphonic band, since it was conceived for a small group of winds and percussion. This work is truly contemporary. Many other outstanding examples could be cited, but this work is a fine example of what I refer to as contemporary music.

With this great wealth of music available, it remains for us to ask, what are we doing with it? What use are we making of it? How can we do more to make our students aware of contemporary music?

First, we can simply rehearse and program more of it. But, this is not enough. It is necessary for us to make our students aware of the inner workings, the forms and techniques of contemporary composition. This can quite easily be done in a rehearsal by isolating the melodies and chords and rhythms, pointing out what is new and original, if there be such, or by pointing out how rather traditional devices are used in a new and different manner. This we should be doing with all music, to be sure, but more especially with contemporary music, since it is so new to our students.

For a number of years it has been our practice at the College to present a concert wholly of contemporary works. The students and the public have come to enjoy these concerts and I hope it is at least a part of the fulfillment of our obligation to our current composers. It is very gratifying to us that a number of our own students and recent graduates have submitted original works and transcriptions for these concerts.

This acquaintance with contemporary music in your schools can begin with listening to some fine recordings, to be followed with the reading of some contemporary scores in the band, orchestra and chorus. Further, we should encourage our students to analyze these scores, beginning with the least forbidding ones, perhaps, to whet their appetites for further exploration and study. Further, we should encourage our students to write melodies and harmonies, finally real compositions in this contemporary idiom. One cannot like or appreciate something which is unfamiliar to him and only we, as teachers, can be influential in his becoming familiar with fine music, contemporary music included. Try it—the rewards are certainly worth while! ▶▶▶

HILDEGARDE: YOU AND YOUR AUDIENCE

(*Continued from page* 14)

the avant-garde of fashions to come and I know that my female followers want that little something extra. I usually change my clothes twice during each performance. I go offstage and have my accompanist play a few bars. I have it down to a science now and can change in two and a quarter choruses of *Lady Be Good.*

To sum this all up, the most important part of rapport with an audience is to give and also be able to receive their reactions, and, to steal a phrase from Mitch Miller, "sing along" with them. ▶▶▶

MUSIC IS THE HEART OF A CITY

(*Continued from page* 7)

a free youth concert given by the Florida Symphony Orchestra for school students. A separate series of free concerts are given for elementary school students. These youth concerts are sponsored by local business firms and patrons of the arts.

Orlando and all of Central Florida are extremely proud of the Florida Symphony Orchestra. The programs of this professional orchestra during the current season are of the same high quality that has prevailed during the preceding ten years of accomplishment. The Musical Director, Henry Mazer, has arranged for guest appearances of nationally known soloists for both the Symphony programs and the Pop Concerts, with a resulting increased attendance at the several concerts that have already taken place in the 1961 season.

As indicated previously, the Florida Symphony Orchestra has Youth Concerts, ten in the 1961 season, which will permit approximately 30,000 children to hear live presentations of fine musical compositions. In addition, there will be four Lollipop Concerts for the children of the first, second and third grades. These concerts are done "in the round" and in a manner that will instruct the children as to the various instru-

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ments that comprise the four sections of the orchestra. Another program which the Florida Symphony Orchestra sponsors is a piano competition of children up to and including high school age. The winner of the competition is then given the opportunity of playing at the Youth Concerts. This is an excellent opportunity for young talents to be encouraged and heard by their contemporaries.

The residents of Orlando enjoy throughout the academic year the special concerts and recitals given by the faculty and students of the Rollins College Conservatory of Music. This co-educational liberal arts college has for many years offered bachelor of music degrees. In addition, it has contributed vastly to the cultural life of Orlando by fostering events that have furthered all of the performing arts.

The musical highlight of 1961 is expected to be the Opera Gala which is being sponsored by the Junior League of Orlando as a benefit for the Florida Symphony Orchestra and will present Metropolitan Opera stars Eleanor Steber, Cornell MacNeil and Jan Peerce. It is of particular pride to the writer that local business leaders, public officials and seasonal visitors constitute the Board of Directors and direct the raising through private subscription of the more than $160,000 budget of the Florida Symphony Orchestra for the 1961 season.

Orlando also draws capacity crowds in the Municipal Auditorium when touring groups appear for popular and country music programs. Therefore, we are a typical city with a wide range of tastes in an ever expanding field of musical activities.

BANDWOMEN OF THE AIR FORCE

(*Continued from page* 40)

tour, a Christmas tree appeared in the midst of ironing boards and packing cases, and the sound of Christmas carols blended with the whine of powerful aircraft engines.

Troop entertainment tours occupy a special place in WAF Band scheduling. Several months each year are reserved for tours to isolated military installations where standing-room-only performances are routine, as GI's flock to "where the girls are." Letters from Commanders throughout the country commend the WAF Band on its assistance in building the morale of American military men.

Home after a long tour, Band members, true to their feminine instincts, make the dust fly, removing parachute wraps from cars and spending a small fortune on washers and dryers in the Band laundry.

Individual rooms of Bandswomen are as cosmopolitan as the members themselves. Souvenirs from Puerto Rico to Alaska decorate shelves and walls. In the Band rehearsal hall at Norton Air Force Base, a rapidly-expanding trophy room boasts blue ribbons for marching prowess as well as keys to cities, state flags, certificates and awards for concert appearances. Prized possession is a letter from Massachusetts Governor Foster Furcolo, which states in part ". . . It is noteworthy that each of you, by your enthusiasm and musical talent, has helped achieve international fame for the Air Force's WAF Band and has strengthened public awareness of the role of women in the growth and development of the United States Air Force . . . Your achievements merit widest public applause and recognition." ▶▶▶

PIANIST VS. THE ELEMENTS

(*Continued from page* 10)

reer, perhaps above all others. To me, a truly *great* conductor must inspire an artist to exceed himself in performance. He will then offer the proper balance of constructive criticism and, if deserved, words of encouragement. One of the first to engage me at an early age, the late Dimitri Mitropoulos selected me for the 1942 artist series in Minneapolis. The troops were taking over the trains at that time and the symphony was de-berthed. Consequently, the single rehearsal that had been planned was called off. Since I had never played the Rachmaninoff Second before in public, had never worked with the orchestra or conductor, it was decided that I couldn't go on. "No!" said Mitropoulos. "We will go on as scheduled. I must hear him play this afternoon." We went on that night to such success that, following Rachmaninoff's death, the maestro wired me to come to play the Memorial Concert. I later played the Arthur Bliss *Piano Concerto No. 1* and Saint-Saëns' *Concerto No. 2,* among others, in concert with the maestro. And every performance un-



der this man was uniquely fulfilling.

Inspired direction is not always available to the concert pianist and, in many cases, he must function under a baton that is a stifling handicap to individual expression. There are ways to overcome this problem, which is largely a psychological one, but experience alone can teach this lesson. Having accumulated sufficient insight, the pianist will have developed enough resourcefulness, tact, tenacity and perception to prepare himself for the perpetual bumpy road ahead. It isn't that today's roads are any bumpier, there are simply a great many more of them.

It is true that the weather during this past season was consistently the worst I have ever known, both in England and on the East Coast. But, in several instances, it was the audience that should have received a medal for personal valor. There would always be a few hundred daring and devoted patrons of the art who would, along with the performer, encounter and overcome the elements. ▶▶▶

THE PAST AND FUTURE OF BAND MUSIC

(*Continued from page* 28)

quently a snobbish piece written down to the audience—a so-called "fun" piece.

From all of this one can begin to grasp in part the psychological implications involved in a composer's leaning toward the stability of orchestral tradition in matters of scoring and performance as against the quicksands of the band and its constant shifting of instrumentation.

Most serious composers, in conversation, will admit that the band has a tremendous potential for good, and will agree that it is surely preferable to have a good band rather than a mediocre orchestra. They will also agree that there are many bands which outweigh in virtuosity and enthusiasm the vaunted 1400 symphony orchestras in the U. S. A. But they will also point out that these positive values too often deteriorate into debased entertainment concepts.

Maybe the composer is wrong but without him there is no real future for bands and their music in America. Although there are an increasing number of commissions for band works at present and only the best professional composers are asked to write, we still do not grant to the composer what he needs most — a flexible yet stable instrumentation, together with an extended palette, and if we are to get the best of which these creative talents are capable we must legislate this stability as did Frederick the Great 200 years ago. Only then, I believe, will we be able to predict a bright future for bands and their repertory. ▶▶▶

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FROM OUR READERS

Music Journal inadvertently stated that Arnold Broido edited *Music Dictionary*. I would like to call to your attention the fact that Mr. Broido did a great deal of work in the preparation of the text and worked closely with the illustrator on research and advice. For this reason the book was published with his name on the jacket, flaps and title-page, with a by-line as follows: "In collaboration with Arnold Broido". Therefore, I think his work on the book was more than an editing job.

—Blanche Van Buren
Doubleday & Company, Inc.

IN the March issue of *Music Journal* there appears an article by Renata Tebaldi which I consider dangerous reading for the young musicians who subscribe to this fine publication. . . . To begin with, the article is entitled *The Composer vs. the Singer* and it is immediately clear that all living composers are in for a drubbing. So far so good. If anything, I object to the word "singer" in the title. In view of the article it heads, the word should have been changed to "prima donna." This would have been a fairer title; it is still inaccurate because, if anything, the composer is *for* the singer and even the prima donna. . . . What do we mean by composer? There are those composers who want to do away with melody, but Miss Tebaldi was not referring to these. Along with Berg, Schoenberg and Pizzetti, she claims that the "dissonant music of Prokofieff and Richard Strauss makes me most uncomfortable." Prokofieff? Richard Strauss? Have we gone half a century backwards? Even in their own days, the melodies of Prokofieff and Strauss were no more advanced than those of Beethoven in his day. . . . The greatest enemy of the composer is the laziness of the performer who is not a thorough musician, especially the "solo performer", be he a violinist, vocalist or flutist. Unless the part floats brilliantly and easily over a subdued accompaniment, offers immediate appeal to the public, and conforms to well established manners, the composer is out of luck.

—Serge de Gastyne
Alexandria, Virginia

I ENJOY reading every issue of the *Music Journal*. It is a high type and helpful publication.

—Julia Broughton
St. Louis, Missouri

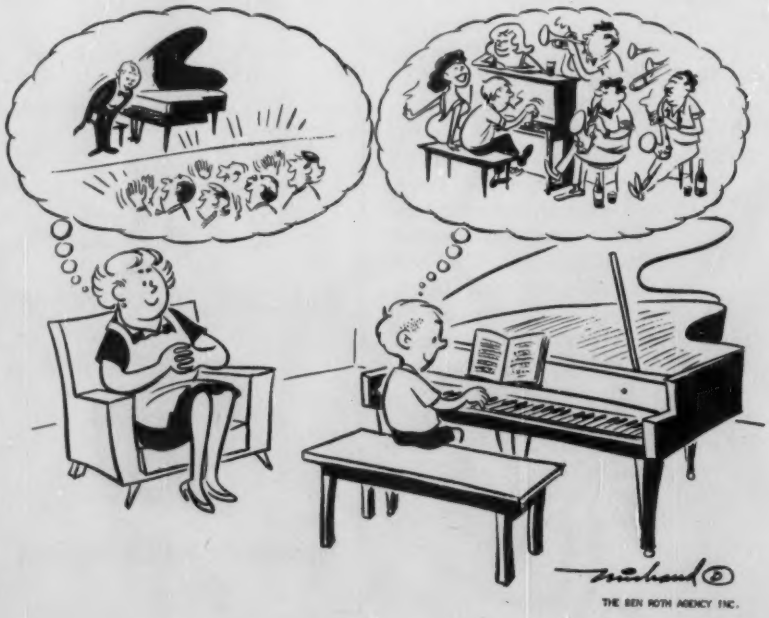
I RECENTLY received word that at Rust College, Holly Springs, Mississippi, the building that housed their entire music department burned to the ground and with it all of their music, equipment and instruments. This school is a small college for Negroes, most of whom come from low income families, and cannot afford to replace all their musical supplies. We are hoping that people will send all kinds of sheet music, instruments they don't need, music stands, etc., to help the young talented students of this school. They may send them to Miss Natalie Doxie of the music department.

—Graham R. Hodges
Watertown, New York

NOT long ago I was reading some old music magazines and, in a 1948 issue of *Musical Quarterly*, I happened to see—in an article by Paul Henry Lang—a sentence which I thought would interest you. He said there was a crying need for a "popular musical magazine", but that it would have to be compiled from the thoroughly musical background of those producing it—which is what *Music Journal* has achieved.

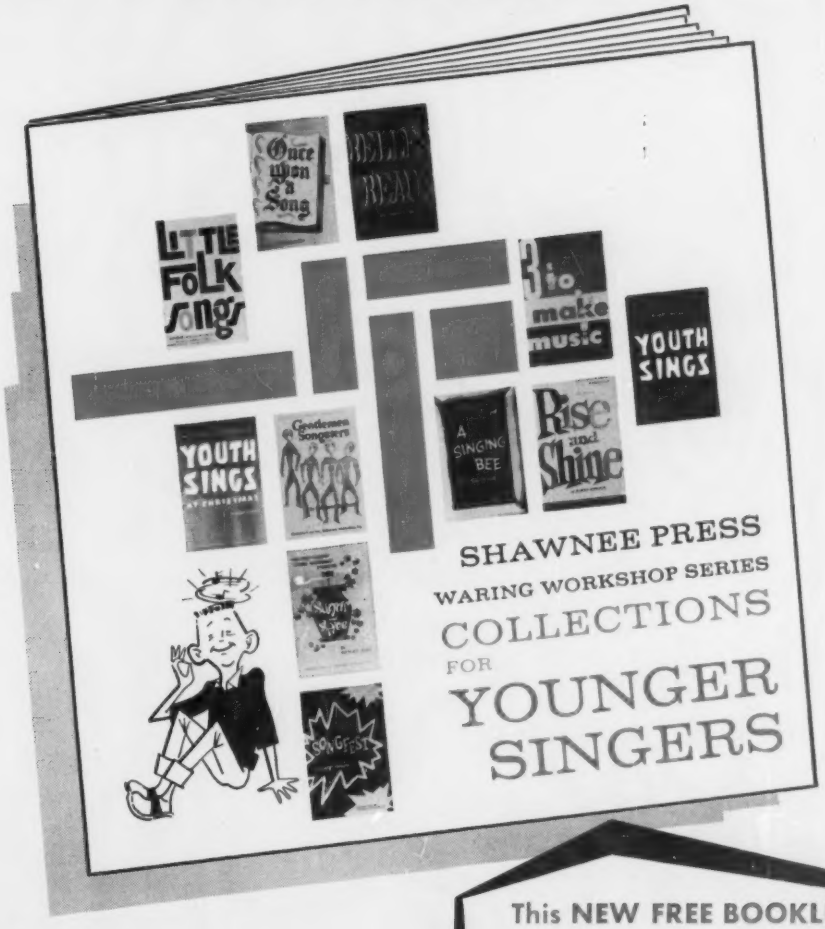
—Josephine Davis
Northfield, Massachusetts

The University of Toronto Faculty of Music has announced the opening of its Electronic Music Studio, the first center of electronic music to be established in a Canadian university. The studio was built with the aid of the National Research Council of Canada and the Canadian Broadcasting Corporation. It will be transferred to its permanent home, the Edward Johnson Music Building, now under construction, in the fall of 1961. A studio course in electronic music is offered to a limited number of graduate students of the university. Applications by letter, stating musical background and enclosing academic credentials, are invited from all quarters.



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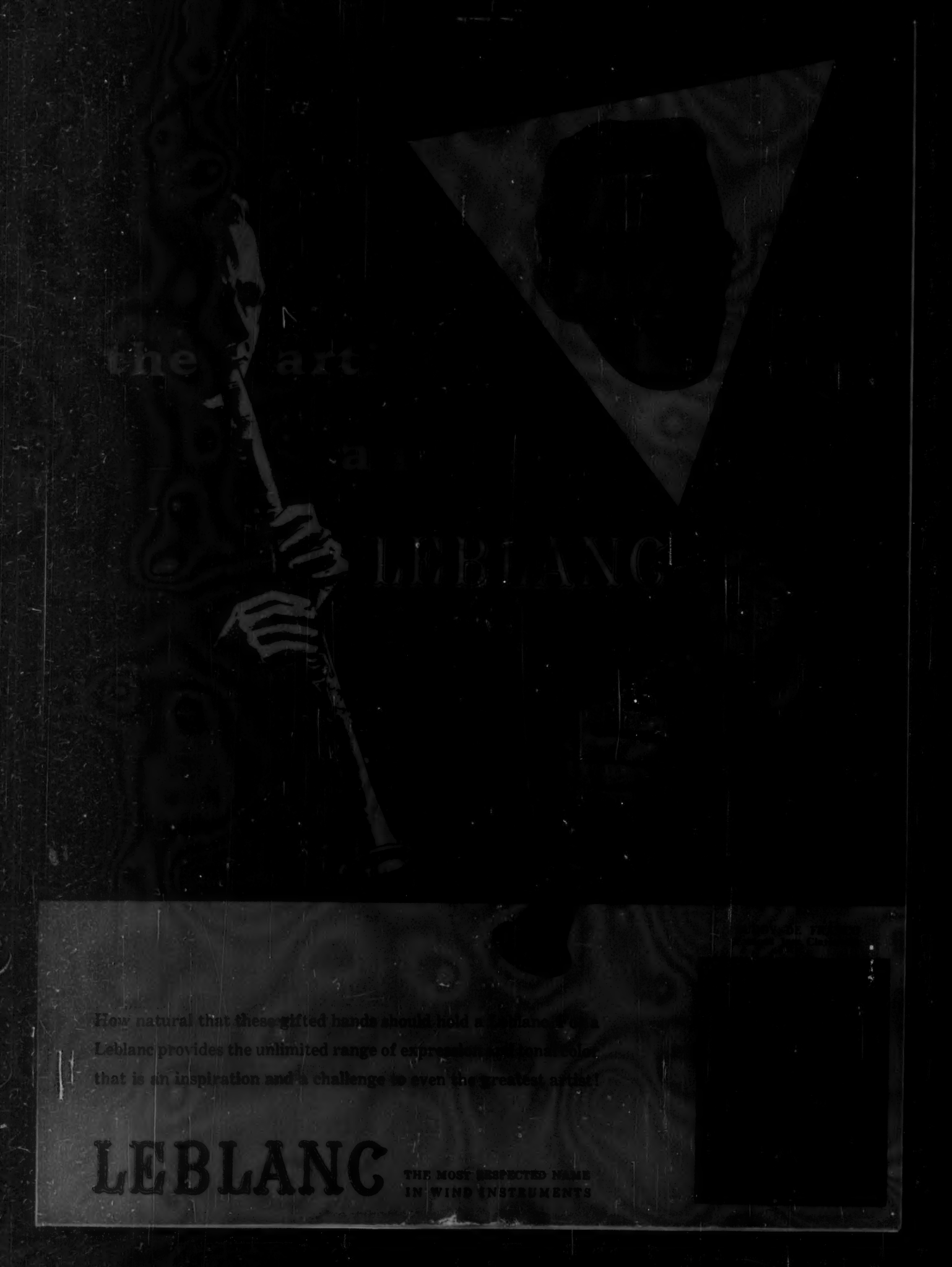
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